DOCUMENT RESUME

ED 145 838 IR 005 279

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TITLE Book, Film, Television: An International Comparison of National Self-Sufficiency in Three Media.
INSTITUTION Tampere Univ. (Finland). Inst. of Journalism and Mass Communication.
REPORT NO N:o 27/1975
PUB DATE 75
NOTE 94p.; For related document, see ED 093 316 ; Page 87 marginally legible due to print quality

EDRS PRICE MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS *Books; *Comparative Analysis; Exports; *Films; Foreign Countries; *International Studies; *Television
IDENTIFIERS *National Self Sufficiency; United States

ABSTRACT

This study was conducted to compare national self-sufficiency in two media--book and film--tc determine to what extent books and films in 39 countries are of domestic and foreign origin, and to find the direction of flow. Statistical findings are compared with findings from a 1973 study on the structure and origin of television programmes in 51 countries by Dr. Tapio Varis. Most statistical data were taken from the 1970 UNESCO yearbooks. The study found that (1) the big industrialized countries can afford a relatively high level of national self-sufficiency in all three media; (2) English is the language from which 41 percent of all translations were made in 1970; (3) the United States is the leading source for importers of films and television programs; (4) the flow of all media generally goes from the big countries to many small countries; (5) the book is a domestic medium everywhere; (6) film is an international medium; and (7) television is a national medium. A bibliography is attached. (Author/KP)

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BOOK, FILM, TELEVISION

An international comparison of national self-sufficiency in three media

N:o 27/1975

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ISBN 951-44-0369-X

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University of Tampere
Institute of Journalism and Mass Communication

1975

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FOREWORD

"An attitude of moral indifference has no connection with scientific 'objectivity'." -Weber

This present work, on the flow of culture between nations in three media: book, film, and television, is an intermediate study. At the same time, it is an extension of Tapio Varis' inventory on the international flow of TV programmes to two other media, and also an opening for a wider project of Unesco that will include all media and all countries of the world.

This study published by the Institute of Journalism and Mass Communication at the University of Tampere is a slightly abridged version of the author's unpublished master's thesis. Dropped out of the original thesis are the chapters on the historical development of the international book and film marketing plus some appendices.

Laihia, October 1975

M.J.

1. THE SCOPE OF THE STUDY

This study was originally suggested by the "International Inventory of Television Programme Structure and the Flow of TV Programmes between Nations", a work by Dr. Tapio Varis (subsequently referred to as the Inventory). In the Inventory Dr. Varis studied the structure and origin of television programmes in 51 countries. The findings presented in the Inventory concerning the flow of communication in one medium, television, aroused an interest in the international flow of communication in other media.

Originally the purpose of this study was to compare national self-sufficiency in four media: book, film, television, and also sound record. National and international statistics on the production and flow of sound records turned out, however, to be so poor that redords had to be omitted altogether. The exclusion of sound records from this international comparison must not by any means be understood as belittling the significance of records as a medium of communication. On the contrary, because of the importance of records in consciousness formation, especially of young people, the production and distribution figures of records ought indeed to be included in all cultural statistics that now deal with other media.

Since television is exhaustively dealt with in the Inventory, as well as in "Television traffic - a one-way street?", a survey and analysis of the international flow of television programme material by Kaarle Nordenstreng and Tapio Varis, and since these works are the basis of this study, television is not so much dealt with here. Instead, this study concentrates on two media, book and film, and the statistical findings about these media are here compared with the findings about television made by Dr. Varis.

1.1. The definition of book and film

The concept "book" has been used in this study in the meaning given to it in the definition of Unesco, in the cultural statistics on books.

The concept "film" has been used in this study meaning a long film or a feature film of 16 and 35 mm that is produced for cinema distribution. Since the length of a long film varies from one country to another, this fact is reported when available in the production statistics.

1.2. Sources and data

The bulk of the statistical data has been taken from the statistical yearbooks of Unesco. A heavy reliance on the cultural statistics of Unesco was originally considered useful for two reasons: first because of the scarcity of other international cultural statistics, and second because of the aim to obtain statistical data which was compiled on a unified basis and which could thus be used for comparisons. The statistics of Unesco did not, however, satisfy all the data requirements of the study. All of the countries included in the Inventory were not included in the statistics of Unesco on book and film. And the statistics that were available were not all completely unified, since there are slight differences in the way of gathering statistics in the countries that submit these statistics to Unesco. A further lack in the statistics of Unesco was that they covered the production and translation of books and the production of films, but not the importation of films.

Statistical data on the importation of films was sought from several sources. Statistical yearbooks of some states gave detailed information on the quantity and origin of the imported films. Also professional publications of the film industry provided useful information on some countries. A part

of the data on the importation of films was obtained through correspondence with national commissions for Unesco.

All of the countries included in the Inventory could not, however, be included here, because data could not be found. Because of the lack of information estimates were made on the importation of films to some countries. These estimates can be put roughly into two categories: estimates about countries with a small film production, and those with a larger film production. Those estimates that concern countries with small or minimal film production, such as Iceland and Urugay are relatively reliable. Because there is hardly any national film production almost all the films shown in these countries must be foreign. The estimates made on countries with a slightly greater film production, like Mexico, must, however, be seen only as rough estimates showing the general trend but not having too high reliability.

Most of the data on books and films is taken from the year 1970. Most of the data on television in the Inventory is also from 1970, some from 1971 and from 1972.

A point that must be remembered in reading this study is that the data on the production and translation of books as well as the data on the production and importation of films refers only to the number of titles; so the actual consumption of literature and films is not revealed by the statistical data of this study.

1.3. The aims and methods of the study

From the point of view of mass communications this is a study on media taking place on macro level. Because of such an approach this study cannot, however, be restricted only to the discipline of mass communications. Book and film are dealt with both as "cultural commodities" and as media of

communication. The level of practical life which is touched upon in this study is international trade and the flow of culture between nations.

The main aim of the study is: to find out to what extent books and films in different countries are of a domestic origin and to what extent they are of a foreign origin.

The domestic and foreign shares of books in different countries are drawn from the total number of books, those written originally in the national language(s) plus those translated into the national language(s) from foreign languages. In the same way the domestic and foreign shares of films in different countries are determined from the total number of films, those of national production plus those which are imported.

As far as the book medium is concerned this study is limited only to the quantitative aspect. The production of different types of literature, fiction, textbooks, etc. is not dealt with. Of the quantitative aspect it must further be noted that the production figures of books tell only the number of titles. The size of editions is outside the scope of this thesis. Since the consumption and and readership of books are not taken into consideration, this study does not give a total view of the "literary situation"of countries included. The production figures of book titles and their distribution into domestic and translated literature give, however, a chance to make a general comparison between different countries. The general character of this comparison is emphasized by the fact that there is also some direct traffic of books, the importation and exportation of books, which, if included, would change a little the proportions of domestic and foreign books in many countries.

Likewise with film, the shares of national production and importation are determined by the number of titles - the number

of copies is not considered. The inclusion of feature films only is a qualitative choice. Short films, documentaries, etc. are excluded. The concentration of the international film trade upon feature films, and the fact that other types of films are seldom shown in cinemas, justify this selection.

At the same time as this study is concentrated on finding the extent to which books and films in different countries are of domestic or foreign origin, the aim is also to find the directions of the flow of books and films.

There is not too much difficulty in finding the approximate origin of translated books in the translating statistics of Unesco. The language from which a book has been translated does not, however, in all cases tell the exact country of origin. Books in the most translated language, English, come mainly from Britain and the U.S.A., but they may also be written in other countries where English is a generally used language. Books translated from Spanish may not be attributed to Spain alone, but also to Spanish-speaking Latin America. Some 2.3 per cent of the translations made in 1970 were from the classical languages, Greek and Latin. They can hardly be considered as books from Greece and Italy. Rather they are books coming from the past, from a time and not from a space.

The origin of films has not been established for all the countries included in this study, simply because of the lack of international statistics on the importation of films. Even when the origin of imported films is known, there is still some ambiguity caused by the international character of the film industry. As will be seen later, films may have such an international combination of factors in their production and distribution, that they cannot be considered as a product of one country only.

The third aim of the study is to find out the extent to which there is a correlation in national self sufficiency in the three media, book, film, and television.

All media are correlated with one another. The Spearman rank correlation coefficient has been used in analyzing the similarities and differences of national self-sufficiency in each medium. The countries included were first set on a ranking table according to the level of national production in book, film, and television. Then all the tables were correlated with one another. For television the percentages of domestic and foreign programmes were taken from the Inventory, page 31. There are 39 countries included in the correlation tables.

2. PRODUCTION AND TRANSLATION OF BOOKS

"Einen Blick in's Buch hinein
Und zwei in's Leben
Das muss die rechte Form
Dem Geiste geben."
- Goethe

2.1. Production of books

The relationship between the writer, publisher, printer, bookseller and the reader has different structures in different countries. Book production, being an old trade, has established a variety of peculiarities typical of the country in which it developed. However, despite these differences, the production of books follows, quantitatively, the lines of industrial production in general. Countries with a high level of economic and industrial development also have a high level of book production. The reverse is also true. A low level of economic and industrial development is an implication of low book-production figures

The two major book producers of the world are the Soviet Union and the United States, both having a present annual production of more than 80 000 titles. This remarkably high level, each country producing ten times more than the whole of Africa in a year, is due to the vast intellectual and material resources in both countries. Certainly the relations and roles of people working in various parts of book production and distribution are quite different from each other in these two countries. But in the end the quantitative results come close to each other.

The development of book production in Soviet Union and the United States during the last 15 years has not been the same. By 1955 the Soviet Union was producing about 19 per cent of the world book production. At that time North America, as it is referred to in the Unesco statistics, and including the U.S.A., Canada and Mexico, only produced less than six per cent of the world total production. Coming up to 1970, the Soviet relative share has dropped to about 15 per cent,

while the share of North America has gone up to about 16 per cent. The production of books has naturally also grown in Canada and Mexico during this period, but the major reason for the large change in the figures is the strong growth of the U.S. book production. Looking at the figures, it seems that the U.S. growth to a position of a literary super power has been slower than that of the Soviet Union.

Of the European countries included in this study, four can be picked out as major producers. The United Kingdom has held her position as one of the book centres of the world. The annual production in Great Britain is above 30 000 titles. The global effect of the British book industry is best explained by noting that exports make up almost one half of the total turnover of the industry, while at the same time English is the language from which most books are translated. The historical development of the book industry is evident in the case of the United Kingdom, but in the case of the Netherlands, its history is even clearer. With a population of approximately 13 million and a small language the country still produces more than 10 000 titles a year and is a major book exporter. The strong liberal traditions of the Dutch book industry, that once brought foreign writers to the Netherlands to publish their works, when they could not publish in their native countries, are also a part of the present day industry.

Two other big producers of books in Europe which are included here are France and the Federal Republic of Germany. Both of these countries are marked by similar features. Both have a long history of printing and publishing and are backed by a major language. The Federal Republic of Germany is the biggest producer of Western Europe, with an annual production over 40 000 titles. France turns out some 21 000 titles a year. Closest to these leading European book producers come Poland, with about 10 000 titles, Italy, with over 8 000 titles, and Switzerland, with some 8 000 titles in a year. - A European country with a high level of book production not included

in this study is Spain, which produces approximately 20 000 titles a year and is a large book exporter.

The high level of book production in all European countries is well described in the Unesco statistics on world book production. Europe alone, with the U.S.S.R. excluded, has been steadily producing approximately 45 per cent of the world total book production since the 1950's.

Latin America produces less than three per cent of the world total book production. In some of the bigger countries the production figures are already relatively high: in Argentina more than 4 500, and in Mexico, close to 5 000 titles annually. Chile produced over 1 300 books in 1970. Small Latin American countries produce well below a thousand books a year.

In Asia and the Pacific area lies the majority of the world population. Yet the book production in Asia stands at about 20 per cent of the world total production. The literary super power of Asia is Japan. (Another major book producer of Asia, India, with an annual production of over 13 000 titles, is not included in this study.) The production figures in Japan have been rising from about 17 000 titles in 1952 to about 22 000 in 1962 and, further, up to about 30 000 titles in 1970. The economic expansion of Japan is thus also visible in the literary field. Contrary to Japan, there are countries in Asia, like the Philippines, with a very low level of book production. Having a population of some 40 million the Philippines produce only a few hundred titles a year.

The differences in the production of books in various parts of the world are hardly due at all to the differences in social and economic systems. In Europe we can see that both the socialist and the capitalist countries stand out well when the level of their book production is compared with countries in other parts of the world. Countries with a high level of social and and economic development have long ago passed the troubles that the developing countries are still facing even in

book production. The multiple problems of the developing countries are well described in the Unesco publication "Book Development in Africa". Problems are cultural and economic:

> "In almost all African states, the language of higher and secondary education is non-African. ... Many of the countries were making major efforts to produce books and pamphlets in African languages as a means of reaching the great mass of illiterates who spoke no other tongue. ... But the difficulty was ... to find authors capable of writing in these languages. Experts remarked that the higher the educational level of the writer, the cooler he sometimes became to employing local languages. ... The meeting was concerned about the fact that 75 per cent of the books sold in Africa came from outside the region." (Reports and papers on mass communication no. 56: Book Development in Africa, Paris 1969, p. 9)

2.2. Translation of books

In the year 1970 a total of 40 039 translations of books were published in the world. This counts for seven per cent of the total world book production. When these figures are considered, attention must be paid to what they really mean. The total number of translations does not mean that so many different books have actually been translated. One book title may be translated simultaneously in several countries. In countries with several national languages it must be noted that part of the translation work consists of books translated from one national language to another. These translations taking place wholly within one country cannot be seen as acts of international cultural exchange. Also among translations not increasing the cultural exchange are, as Escarpit points in "The Book Revolution" p. 95, those translations made out of the classic languages or the dead languages of Latin and ancient Greek. A different pattern of cultural exchange in the field of translations is seen in some countries with a very small number of translations. Countries like Chile, with 23 translations in 1970, and Ireland, with 12 translations in 1970, must not be considered culturally isolated because of their

	Total number of translations	English	French	German	Russian	Italian	Scandinavian languages[a]	Spanish	Classics[b]	Arabic	Japanese	Chinese	Other languages[c]
NORTH AMERICA		%	%	%	%	%	%	%	%	%	%	%	%
Canada	100	65.0	15.0	11.0	2.0	2.0	-	-	2.0	-	-	-	3.0
United States	2 567	0.6	22.7	22.8	15.4	5.1	4.2	3.7	4.7	0.7	2.4	1.7	16.0
LATIN AMERICA													
Argentina	677	52.6	21.7	10.2	0.9	1.5	0.4	0.2	3.7	-	0.4	0.6	7.8
Chile	23	43.5	4.3	21.7	13.0	4.3	-	-	-	-	-	-	13.0
Colombia	15	33.4	13.3	13.3	13.3	13.3	-	6.7	-	-	-	-	6.7
Mexico	289	87.9	4.5	3.8	0.3	1.0	-	-	2.1	-	-	-	0.4
Uruguay	1	-	-	-	-	-	-	-	100.0	-	-	-	-
WESTERN EUROPE													
Federal Republic of Germany[d]	5 425	59.6	14.4	2.0	3.3	2.7	4.1	1.1	3.4	0.3	0.2	0.2	8.7
Finland	732	53.7	7.1	7.1	4.0	1.1	21.9	0.5	0.4	-	0.1	0.3	3.8
France	1 900	54.8	2.0	14.9	4.2	5.0	1.8	3.3	4.3	0.2	0.4	0.3	8.6
Iceland	161	58.4	5.0	6.2	3.7	1.2	23.0	-	0.6	-	-	0.6	1.3
Ireland	12	-	33.3	25.0	-	16.7	-	-	8.3	-	-	-	16.7
Italy	1 359	37.0	29.7	13.3	2.7	0.2	1.4	3.0	6.5	0.2	0.1	0.7	5.2
Netherlands	1 602	57.6	9.2	20.5	1.5	1.9	3.1	0.4	2.3	0.1	0.2	0.2	3.0
Norway[e]	1 337	69.2[f]	3.3	5.3	..	..	15.7	..	..	..	..	..	6.5
Portugal	648	41.2	36.7	7.7	2.0	4.9	0.6	4.0	1.2	-	0.3	-	1.2
Sweden	1 529	68.5	7.6	7.5	1.8	0.4	9.4	0.3	0.6	-	0.3	-	3.7
Switzerland	986	45.4	20.8	10.1	4.5	4.7	2.4	1.5	2.8	0.1	0.4	0.1	7.1
United Kingdom	646	0.3	32.2	28.8	4.5	8.7	7.0	2.2	1.7	-	2.0	1.1	11.6

Table 1. Translation percentages of most frequently translated languages in 1970

	Total number of translations	English	French	German	Russian	Italian	Scandinavian[a] languages	Spain	Classics[b]	Arabic	Japanese	Chinese	Other languages
EASTERN EUROPE		%	%	%	%	%	%	%	%	%	%	%	%
Bulgaria	413	11.1	6.1	7.0	39.2	1.7	-	1.2	0.5	-	-	-	33.2
German Democratic Republic	482	13.5	6.8	7.0	43.0	0.8	1.9	2.1	1.5	-	-	0.4	23.0
Hungary	842	12.5	8.3	9.4	11.8	1.1	0.5	0.6	1.4	0.1	-	0.2	54.2
Poland	729	24.8	11.4	9.2	20.9	1.4	2.5	1.8	2.2	0.1	-	-	25.1
Rumania	721	14.6	16.4	7.6	9.6	4.6	0.8	2.6	1.2	0.1	0.1	-	42.3
Soviet Union	3 117	12.6	4.2	5.1	42.9	0.7	1.3	0.8	0.3	0.1	0.2	0.1	31.7
Yugoslavia	921	19.0	7.6	9.8	13.1	5.4	0.7	1.3	3.1	0.1	0.4	-	39.4
ASIA AND THE PACIFIC													
Australia	17	23.5	17.6	-	23.5	-	-	-	-	-	-	-	35.3
Japan	2 052	59.7	15.6	11.8	7.1	1.4	0.7	0.5	0.5	0.1	-	0.8	1.8
Republic of Korea	83	62.7	15.7	15.7	2.4	1.2	1.2	-	-	-	1.2	-	-
Malaysia	76	92.1	-	-	1.3	-	-	-	2.6	2.6	-	-	1.3
New Zealand	4	100.0	-	-	-	-	-	-	-	-	-	-	-
Pakistan	64	51.6	3.1	1.6	3.1	1.6	-	-	-	20.3	-	-	18.8
Philippines	24	-	-	-	-	-	-	-	100.0	-	-	-	-
Singapore	9	88.9	-	-	-	-	-	-	-	-	-	11.1	-
Thailand	44	90.9	2.3	-	2.3	-	2.3	-	-	2.3	-	-	-
NEAR EAST													
Egypt	152	65.8	15.1	7.2	7.9	0.7	-	-	1.3	-	-	-	2.0
Iraq	16	43.8	-	-	-	-	-	-	-	56.2	-	-	-
Israel	418	42.8	10.8	7.9	16.7	0.2	1.2	1.4	3.3	1.4	-	-	14.1
Lebanon	111	21.6	47.7	-	2.7	-	-	-	12.6	9.0	-	-	6.3

Table 1. (contd.)

Translation percentages of most frequently translated languages in 1970

a) Danish, Norwegian, and Swedish

b) Classical Greek and Latin

c) Of which Danish 540, Norwegian 205, and Swedish 701

d) Including West Berlin

e) Source: Statistisk Årbok 1973, p. 348

f) Of which 399 of U.S. origin and 44 of British origin

The source of the table: Unesco Statistical Yearbook 1973, pp. 663-668

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low number of translations. The factor that keeps these countries from translating more is their language, Spanish in Chile and English in Ireland. A large share of the world literature is originally written in these languages and translations into Spanish and English are made in many other countries, resulting in little need for independent national translations.

2.2.1. Most frequently translated languages

In "The Book Revolution" Escarpit shows (p. 95) that in 1960 the languages from which most translations were made were: English with 34 per cent of all the translations made in the world that year, Russian 16 per cent, French 13 per cent, and German ten per cent. In 1960 these four languages together amounted to 72-73 per cent of the world total number of translations. In 1970, the same four languages have the most important role in the making of translations. Their share, out of the total number of translations, stands approximately at the same level of 74 per cent. But the position among the leading languages themselves has changed. English has kept its position as the leading language and has even increased its share, being in 1970 the language from which 41 per cent of all translations in the world are made. French, at 14 per cent, has climbed past Russian, though the share of both has

relatively gone down. In 1970, German and Russian are almost on the same level, with German taking a share close to ten per cent and Russian a little more than nine per cent. Making a comparison with the figures of 1960, it can be seen that the share of English has grown bigger mainly at the expense of the other three leading languages.

The dominant position of English is further proved by the translation percentage of various countries. Of the 39 countries included in this study 15 translated 50 per cent or more of their literature in 1970 from English. Six other countries translated from 40 to 46 per cent from English.

Table 2. Countries where English was the dominant language of translation in 1970

	Percentage of English out of all translations %		Percentage of English out of all translations %
Malaysia	92.1	Netherlands	57.6
Thailand	90.9	France	54.8
Singapore	88.9	Finland	53.7
Mexico	87.9	Pakistan	51.6
Norway	69.2	Switzerland	45.4
Sweden	68.5	Chile	43.5
Egypt	65.8	Iraq	43.8
Canada	65.0	Israel	42.8
Republic of Korea	62.7	Portugal	41.2
Japan	59.7	New Zealand	100.0
Iceland	58.4		

The world dominance of English becomes even more evident when compared with the size of the shares which other languages are taking. French is leading in three countries only: in Lebanon, translating in 1970 48 per cent of her literature from French,

and Ireland plus United Kingdom, 32 per cent. In the U.S.A., French leads with German, both accounting for 23 per cent of translations. Russian is the leading source of translations in the Soviet Union, where 43 per cent of translations made in 1970 were from Russian, and in Bulgaria, with 40 per cent of translations from Russian. English is therefore the only single language which accounts for half or more, of any country's translations.

Among the languages of translation another trend is still strong. In the countries of Eastern Europe, the category of other languages takes a major share of translations. In 1970 this category took 54 per cent in Hungary, 42 per cent in Rumania, 40 per cent in Yugoslavia, and 32 per cent of translations in the Soviet Union. In Poland, the share of other languages of the total number of translations was 25 per cent, the same as that of translations from English. Considering the geographical and political homogenity of these countries, it is apparent that the large number of translations in the category of other languages is due to the translations made from the languages of the countries inside this group. In the countries of Eastern Europe there has been some change taking place in translation trends during the 1960's. The share of Russian has gone down in Bulgaria from 54 per cent in 1960 to 40 per cent in 1970, in Rumania from 42 per cent to ten per cent and in Hungaria from 30 per cent to 12 per cent. In Poland the share of Russian has stayed on the same level of 21 per cent and in Yugoslavia gone up a few per cent from ten in 1960 to 13 in 1970.

One group of translators that can still be picked out is that of the Scandinavian countries. All four Scandinavian countries included here make most of their translations from English. of Scandinavian countries. All four Scandinavian countries included here take most of their translations from English. But All of them also translate second most from the Scandinavian languages. This inner group translation trend would seem to support the hypothesis above that the countries of Eastern

Europe take a large share of their translations from each other.

2.2.2. Large, average, and small translators

In "The Book Revolution" Escarpit has divided the translating countries into three groups according to the quantity of translations: 1) large translators - those translating more than 20 per cent of their total national book production, 2) average translators - translating from ten to 20 per cent of their total national book production, and 3) small translators - countries where translations are less than ten per cent of the total book production. The countries included here can be divided similarly.

Table 3. Large translators in 1970.
Percentage of translations in relation to national production. (In brackets the percentages of the year 1960, taken from Escarpit, p. 99)

Country	1970 %	(1960) %
Norway	34.3	(23.3)
Finland	26.5	(24.8)
Israel	25.5	(34.0)
Lebanon	24.9	(-)
Iceland	23.9	(18.9)
Sweden	23.2	(18.5)

Of the large translators in 1970, Norway, Finland, and Israel already belonged to this group in 1960. Lebanon was not included earlier, Sweden and Iceland have increased their translation activity by some five per cent during these ten years. A common feature of all the countries belonging to the group of large translators is their relatively small size, all having a population of less than ten million. Also notable is

the fact that three of the five large translators are Scandinavian countries. Except for Lebanon, where French is the leading language of translating, all large translators take the bulk of their foreign literature from English.

Table 4. Average translators in 1970
Percentage of translations in relation to national production. (In brackets the percentages of the year 1960, taken from Escarpit, p. 99)

Country	1970 %	(1960) %
Argentina	18.6	(10.4)
Philippines	18.6	(-)
Hungary	17.5	(7.6)
Italy	17.2	(19.7)
Malaysia	15.7	(-)
Switzerland	13.0	(13.8)
Yugoslavia	13.0	(15.8)
Bulgaria	12.3	(16.3)
Federal Republic of Germany	12.0	(-)
Rumania	11.2	(9.4)
Portugal	10.9	(12.0)

The average translators, countries where the translated literature makes from ten to twenty per cent of the total production of books, have on the whole a somewhat bigger population than the countries in the first group of large translators. The only group that can be picked out of the countries of average translators is that of the socialist countries of Eastern Europe. Rumania and Hungary have increased their level of translations by a few per cent since 1960. In Poland, Bulgaria, and Yugoslavia the share of translations has gone down a little.

Table 5. Small translators in 1970
Percentage of translations in relation to national production. (In brackets the percentages of the year 1960, taken from Escarpit, p. 99)

Country	1970 %	1960 %
German Democratic Republic	9.2	(-)
Egypt	8.9	(13.3)
France	8.3	(11.2)
Poland	7.9	(11.0)
Japan	6.6	(4.1)
Mexico	6.0	(8.8)
Singapore	4.5	(-)
Soviet Union	4.2	(4.0)
Pakistan	4.1	(4.8)
Iraq	3.2	(-)
U.S.A.	3.2	(8.6)
Canada	3.0	(1.9)
Thailand	2.3	(-)
Colombia	2.1	(-)
Ireland	2.0	(-)
Republic of Korea	2.0	(14.4)
United Kingdom	1.9	(1.7)
Chile	1.2	(2.7)
Australia	0.3	(-)
New Zealand	0.3	(-)
Uruguay	0.3	(-)

The large group of small translators consists of different types of countries. First there are the wealthy, big book producers: the Soviet Union, the United States, the United Kingdom, Japan, and France. In absolute figures these big countries are also big translators, except for the United Kingdom with a traditionally low level of translation. But their high book production keeps the share of translations in small pro-

portions. The large number of translations made in the Soviet Union is of its own peculiar character. Unlike in the other countries the language from which the most translations in the U.S.S.R. are made is the leading national language, Russian. More than 40 per cent of translations made in 1970 were from Russian. This is not only due to several national languages which increase the inner translation need. The Soviet Union is also a large book exporter which translates most of the exported works solely from Russian. As in the other countries of Eastern Europe, a large share of translations in the Soviet Union is made from languages not differentiated in the Unesco statistics. In the case of the Soviet Union this most probably indicates, however, the large number of translations into Russian made from the other national languages of the U.S.S.R.

Among the small translators, which are at the same time big book producers, Japan and the United Kingdom are somehow opposite cases. In Great Britain there is little need for translations from other languages. The country itself is a great producer of books in all fields and has an easy access to the literature written in English in the United States and in other parts of the world. Japan, on the contrary, translates more than 2 000 titles annually, half of them from English. From Japanese there are, however, very few translations made anywhere. For instance, in 1968 there were only 77 translations made from Japanese throughout the world. (Barker - Escarpit, p. 35) Japan is one example of the general trend of cultural flows. Though herself economically well developed, Japan is presently able to give the world a minimal share of what she is received in the literary exchange. Considering Japan, it becomes easier to understand the vulnerable position which the less developed countries are in.

Among the small translators there are several countries that have a low level of translation combined with a low level of book production. Less than 100 translations were done in the

following countries in 1970 (number of translations in brackets): Thailand (4), New Zealand (5), Singapore (9), Ireland (12), Iraq (16), Australia (17), Chile (23), Philippines (24), Pakistan (64), and the Republic of Korea (83). New Zealand, Ireland, and Australia with English as their national language, naturally have only little need for translations. They can get most of the literature they need from the big book producers, the United Kingdom and the United States. Chile, with Spanish as the national language, is also in a position where great resources of literature are accessible without the need of independent national translations.

2.2.3. Trends in the translation of books

With the exception of Norway, translation percentages around the world in 1970 stayed under 30 per cent of the total book production. This proves that the book is a more nationally than internationally oriented medium. In the early stages of its development, the printed book created a demand for unified national languages within different countries. This close link with the language has preserved the traditional national character of the book. As the percentage of translations has been dropping on the global scale in the past few years, the major languages have well maintained their position as leading sources of translations. English especially has increased its dominance as the medium of international literary culture. Apart from the fact that English is spoken in various parts of the world as the native language, there are two factors which explain the position of English as the language from which more translations are made than from any other language in the world. One is the fact of technology and the other is the fact of the commercial culture. The United States, leading in fields like computer science, produces literature on technology which is read and translated all around the world. In the field of fiction American and also British bestsellers also have good chances to succeed in the rest of the world. Works

by authors like Alistair MacLean and Harold Robbins have a global readership which has got used to reading books by these authors just in the same way as the people around the world have got used to consuming certain commodities distributed all over the world. A typical aspect of the commercial literary culture is that the bestsellers are turned into films. After the first wave of an international bestseller has rushed through the world, a second wave is launched. This second wave is a film based on the bestseller. And it is not a film only. It is almost a way of life for the particular moment. The film includes popular music that reaches the record-conscious buyers as the wave of the film moves on. Often the film also sets a new trend in fashion. Working in this way, the international commercial culture not nnly fills the consciousness of millions of people in separate parts of the world, with images of "Love Story" for example, but at the same time it also puts similar clothes on these up-to-date consumers.

As such, the total world translations, 40 039 made in 1970, is a massive figure and an impressive measure of cultural interaction. The qualitative aspect of this interaction is, however, less encouraging. Considering translations on the whole, the word interaction illustrates poorly the situation. When 74 per cent of all the translations made in the world come from four leading languages, English, French, German, and Russian, it is more accurate to speak of a one-way literary flow from the big to the small, than to call this situation "interaction". To a certain limited degree, translating books enriches the culture of different nations of the world. But more than this, the present trend of translating is homogenizing national cultures.

3. PRODUCTION AND IMPORTATION OF FILMS

"They bring us up with horns and
hollywooden songs
Dead snakes and poisoned wisdoms
between our teeth
The evil that's been done is still
carrying on
And on this night there'll be
no peace."
- Cat Stevens

3.1. Production of films

Industrial mass orientation has been and is the dominating character of motion pictures. Because of high production costs, individual people have not been able to make films in the same way as books are made by individual writers. By the time motion picture was invented a part of literature was already turned into mass enterntainment. The bestsellers of the early 19th century gained readership among the population of the big industrial centers in Britain and in the growing cities of the United States. But even so, producing bestsellers was only one single activity in the large literary field. Films, contrary to books have always been produced mainly to entertain and make money and only to a very little extent to serve other purposes. Unlike the book, film has been an international medium all the way and there are not many countries left which have a national film culture with special features of their own.

In 1970 the world total production of long feature films was somewhere around 3 500 . The exact figure is very hard to tell due to statistical difficulties. First there is the simple point that production statistics for the particular year 1970 are not available. Second, the way the statistics on film production are compiled in various countries differs so much. Third, due due to co-productions, one film can be taken into national production statistics in many countries.

In the statistics of Unesco, the term "long film" covers films with minimum length from 610 metres on to 4 000 metres,

Table 6. **Production of long films in 1970**

Country	Minimum length, metres	Number of films
NORTH AMERICA		
Canada	..	25
U.S.A.	..	280 E
LATIN AMERICA		
Argentina	2 000	28
Chile	..	..
Colombia	..	..
Mexico	900	99 (1971)
Uruguay	..	..
WESTERN EUROPE		
Federal Republic of Germany	1 600	129 (co 27)
Finland	1 000	12
France	1 300	138 (co 72)
Iceland	..	..
Ireland	610	5
Italy	2 000	240 (co 135)
Netherlands	1 600	3
Norway	1 000	9 (co 2)
Portugal	1 800	4
Sweden	2 000	20 (co 7)
Switzerland	1 600	5
United Kingdom	2 000	85 E
EASTERN EUROPE		
Bulgaria	1 200	16 (co 2)
German Democratic Republic	1 500	17 (1972)
Hungary	2 000	23 (co 2)
Poland	..	28

Country	Minimum length, metres	Number of films
Rumania	2 000	11 (co 2)
Soviet Union[a)]	1 400	218 (co 3)
Yugoslavia	2 000	29 (co 5)
ASIA AND THE PACIFIC		
Australia	2 000	11
Japan	2 000	423
Rep. of Korea	2 700	224 (co 6)
Malaysia	2 000	4
New Zealand	..	..
Pakistan	3 000	141
Philippines	2 400	208 (1965)
Singapore	1 800	11 (1965)
Thailand	..	..
NEAR EAST		
Egypt	2 000	47 (co 1)
Iraq	..	1 (1971)
Israel	..	8 (co 8)
Lebanon	2 000	6

Source: Unesco Statistical Yearbook 1973, pp. 717 -719

Explanations:

.. information not available

E estimate

co refers to the number of films co-produced with another country, co-productions are included in national production figures

a) includes films for television

causing considerable variation in the type and number of long films included. The given total figure, 3 500 for the world production, could be bigger or smaller if different statistical criteria were chosen. When the percentage figures on production and importation in this chapter are considered, attention must be paid to the differences in the original statistics. The percentages are not as such absolutely correct, but are correct only within the limits of the statistical variation of the data used.

As it was mentioned in the introduction, the biggest single film producing countries are in Asia. In a rough percentage division of the total world production, the share of Asia in 1970 was approximately 40 per cent. Europe, with all Eastern and Western European countries included, also produced about 40 per cent of the world total production. The North American share, with Canada and the U.S.A. included, was about ten per cent. Latin America produced some six per cent of all the feature films of the world in 1970. Thus only four per cent is left to the film production of the other parts of the world, to Africa, Australia, and the Middle East.

3.1.1. Film Production in Asia and the Pacific

In 1970 Japan produced 423 feature films, more than any other country in that year. Japan's share out of the total Asian production was about one third and out of the world total more than ten per cent. Although Japan, with India, is the leading film producer of the world, the influence of Japanese film industry is limited. A great majority of all Japanese films goes solely to the domestic market. The one-way global flow of culture is visible in all spheres of activity in Japan, including the motion picture industry. Mainly because of the pressure of American films, Japan adopted restrictive measures against the growing importation of films as early as the 1920's. With the rise of nationalistic politics, the importation of foreign films decreased even further in the pre-

war thirties. After the war, the American occupation forces changed the whole communication scene in Japan, according to the American free enterprise system, and they also opened the way for foreign films. Though the Japanese film industry has gained a superior position since the war, the models according to which films are made come largely from the West. Out the 400 to 500 films produced annually in Japan, only a few find their way into the international markets. It seems that the the flow of Japanese films into other countries of the world has greater chances of growth only after the films have changed altogether to fit the unified international marketing criteria.

Even when India and Hong Kong are not included, Asia still has some big film producers beside Japan. The Republic of Korea turned out 224 films in 1970. The statistics available from the Philippines are from 1965, but at that time the production was already 208. In Pakistan, films included in statistics as long films, must have the minimum length of 3 000 metres. Even so, Pakistan produced 141 long films in 1970.

Contrary to the high production figures of Asian countries Australia and New Zealand, in the same region of the world, have a surprisingly low level of film production. In 1970 Australia produced 11 long films and New Zealand only one. When these two countries are compared with the Asian countries there are differences in many respects. New Zealand and Australia are economically highly developed countries. With Japan excluded, the other Asian countries included in this study are not yet on such a high economic level. Australia and New Zealand together have a population of about 15 million, while the Asian countries have populations that go up to more than 250 million, even when Japan is not included. Contrary to the production of books, the production of films does not seem to be so directly dependent on the level of economic development that a country has. New Zealand and Australia, being parts of the British Commonwealth, have not been able to develop an original film

culture of their own, but have remained as consumers of the Anglo-American film markets. The Asian countries, though not so well off, have long cultural traditions, and most of all they have sufficient population to support the domestic film production as cinema audiences. This shows the difference in the character of book and film. For a high level of book production, a country must have a relatively high per capita income, and the size of the population is not so important. But a high level of film production cannot be reached with a high per capita income alone, for the high production costs of films cannot be covered without the large audiences which the Asian countries have.

3.1.2. Film production in Europe

The production of films in Europe is about 40 per cent of the world total, the same as the production of Asia. The European countries included in this study are divided into two groups, those of Western Europe and those of Eastern Europe. Among the Western European countries, Italy was the leading film producer in 1970 with 240 long films. The Italian share, however, becomes a lot smaller if we take only those films that were of a totally Italian origin. More than half, 135 of the total amount of 240, were co-produced with other countries. France, which produced 138 long films in 1970, is the same type of film producing country as Italy. In France, also, the number of co-produced films, 72, was bigger than that of totally French films. Actually, if the production figures of Italy and France could be more closely scrutinized, the sum of Italian and French production would be correct only after the Franco-Italian co-produced films would be picked out and counted only once instead of their coming up twice, once in the statistics of both countries.

The strong co-production trend in Europe reflects the integration of European film markets. More than anything it re-

flects the free flow of capital from one country to another. As a marketing system, co-production usually guarantees the advantages of a domestically made film in two or more countries. But usually the co-produced films are aimed at the bigger international markets and made in such a way that they could be accepted by audiences everywhere. The words of Norbert Wiener about the American film industry are equally applicable to European co-production: "It is not the question whether a show may excite a great interest in a considerable number of people that interests the entrepenuer, but rather the question of whether it will be unacceptable to so few that he can count on selling it indiscriminately to movie theaters from coast to coast." (Wiener, 1970, p. 180) As the number of co-produced films grows, the national features of films become rarer. Films become more inter-European and more international.

The factors that have led to an excessive co-production are mainly economic. Thus for economic reasons, France has given up much of her original film culture. Guback writes that France "has treaties in force covering co-production with eighteen countries. From 1960 to 1972 she made 1 191 co-productions as against 744 films completely French". (Guback, 1973, p. 3)

Two other Western European countries with a high film production are the Federal Republic of Germany and the United Kingdom. The Federal Republic of Germany produced 129 long films in 1970. Out of these 27 were co-produced. Though FRG has a high production of films when compared with other European countries, the German films have not a very wide market abroad, as will be seen later in the chapter on the importation of films. The British film industry produced 85 films in 1970. But the "Britishness" of these films is somewhat dubious. Already in the early 1960's the share of American financed films made in Britain was 43 per cent. In 1966 the American share had gone up to 71 per cent. (Guback, 1969, p. 171) From the point of view of their financial background, British films are

thus only few per cent British. But since he who pays the fiddler also calls the tune, the British film industry cannot avoid American influence on the themes and content of the films it makes. Of most British films, it is more accurate to as if they were American films made in Britain, particularly since the American distributors of films not only finance European production but also "have a virtual monopoly on international distribution". (Guback, 1974, p. 4)

With the exception of Spain, the remaining Western European countries have a very low production of long films. Internationally these small film producers have hardly any chance of getting their barely existent film culture known. Only Sweden, which for decades has had outstanding directors - not all of whom have left for Hollywood - has been able to maintain an international status despite a low production. In the case of small European film producing countries, the necessity of obtaining large audiences is the same as in Australia and New Zealand.

Among the countries of Eastern Europe the Soviet Union is by far the biggest film producer. 218 films produced in 1970 in the U.S.S.R. put the country in the group of leading European film producers. Considering the size of the country, and the population of some 250 million people, the production level is quite understandable. Actually, if the Soviet film production is compared with that of other countries of Eastern Europe, some smaller countries will have a relatively higher production. In 1970 the Soviet Union turned out a little less than one film per one million inhabitants. Czechoslovakia (not included in this study), the second biggest film producer of Eastern Europe, produced altogether 54 long films in 1970, or more than three and a half films per one million inhabitants. Most of the smaller Eastern European countries produce from 20 to 30 long films annually. In 1970 the production was 29 films in Yugoslavia, 28 in Poland, 23 in

Hungary, and 15 (estimate) in the German Democratic Republic. Bulgaria produced 16 and Rumania 11 long films.

3.1.3. Film production in North America

North America, which here includes Canada and the United States, produced about ten per cent of the films of the world in 1970. The Canadian share of this ten per cent was 53 long films and the U.S. production came to an estimated 280 long films. Canadian production has been growing steadily in the sixties, but even so it accounts for only some seven per cent of films distributed in 1970. In the United States, film production remained roughly on a level of about 200 films a year in the sixties but occasionally even dropped below that. Production grew in the United States to 280 in 1970 but as we have seen this did not as such make the American production biggest in the world. American films have, however, a far greater influence than the mere production figures can tell. In America, more than anywhere else, motion pictures must be regarded as the products of an industry. For the American film industry producing films in the United States is only a part of a variety of international business activities of producing and marketing films. A great number of films produced in different parts of the world is made annually with the aid of American financing, thus making them more or less American, as in the example of the American-financed British films mentioned earlier.

What makes the 280 American films produced in 1970 so much more influential to the world than the 423 films of Japanese production in that year, or, more influential, even than the sum of Japanese and Indian productions, which is 819 films? This is explained by the international orientation of the American film industry. "The domestic market today simply does not support a large volume of production in Hollywood."

(The late president of the Motion Picture Association of America, Eric Johnston, cited in Guback, 1969, p. 10) So Hollywood does not make movies for America only but for the whole world. Beside marketing films produced in the United States everywhere and financing foreign productions, the American film industry has a great deal on influence upon the global flow of films through distribution. The Americans have the most efficient distribution network in the world. In addition to American films, this network handles those foreign films to which the American distributors have bought exclusive distribution rights, very often universal rights. The business of international film distribution puts the Americans in an important gate keeper position. It is difficult, especially for smaller film-producing countries, to gain foreign audiences if they cannot use an existing distribution network which they usually do not have themselves. The American distributors, however, have their own criteria according to which they choose the material that is proper for distribution. Since films are marketed like other industrial goods, the main criteria naturally are those of marketability, preferably international marketability. The words of a vice president of an American motion picture company on the international orientation in the production of American films apply equally to the distribution of foreign films:"It has become necessary to produce pictures palatable to tastes in England, Italy, and Japan as well as here at home." (Guback, 1969, p. 11) Unfortunately it nowadays seems that, according to film companies, it is mostly daydream love stories, violence, and sex which are "palatable" to an international taste. And it is not only that the films are made according to palatability, but also that the audiences everywhere are adjusted to certain types of film shows with certain type of supply. Thus in some cases it may happen that pure marketability criteria lead the distributors into miscalculations. Such an instance is Ingmar Bergman's film "Cries and Whispers". The Swedish film was rejected by several

distributors in the United States. After the film was finally picked up by a "courageous" distributor it turned out to be the biggest financial success amongst foreign films in the United States in 1973. (Variety, May 8, 1974, No. 13, p. 1)

The global touch of the American film industry does not end where the American financing and distribution end. The way of making films and making money by making them has been learnt elsewhere from the Hollywood example. Hong Kong is some kind of new Hollywood. This small city state produced close to 300 films in 1960. In 1970 the production had dropped to 137. But by the mid-seventies, Hong Kong films suddenly found their way out into the world. More than half of the films made in Hong Kong come from the Shaw Brothers company. The Hollywooden philosophy shows through in the lines of Run Run Shaw, the director of Shaw Brothers:"Because labour is so cheap I can work entirely different from ... Americans. I can shoot twice, I can shoot three times. In Hollywood double shoot is too expensive. But take sex films - I shoot in three versions: mild for Singapore; half-and-half for Hong Kong; and all the way for foreign. And I never shoot with sound track. Dub everything later: Chinese, Italian, English, French, German. Also put in titles in English, Portuguese, and Spanish. Five Fingers (the Shaw Brothers's big international success) broke records in New Zealand and Lebanon. Booked into top theaters in Johannesburg and Sydney. The whole business is now world-wide. I have deals with Italians, with British, with Americans. Mix casts and consolidate the market. - Everywhere the market is the same: action and sex. People like excitement. And today people want more. Ten years ago, punch in the face enough. Now they want the arm cut off. Five years ago, breast enough. Now they want the whole body. - Is it good? I don't know. I'm not here to educate people, I'm here to entertain people." (Oui, April 1974, "A Czar Rises in the East", article by Josh Greenfeld, p. 103)

3.1.4. Film production in Latin America

The Latin American countries produced about six per cent of the world total film production in 1970. Out of the Latin American countries included in this study Chile, Colombia, and Uruguay are not mentioned at all in the Unesco statistics. This could be because of non-availability of statistics from these countries. In any case these three countries had, in 1970, a minimal production of long films, if any. Latin American film production is concentrated in three big countries: Mexico, Brazil, and Argentina. Mexico produced 93 long films in 1969, more than any other country in Latin America. The Brazilian production in 1970 was 72 long films and in Argentina the production in 1970 came up to 28 long films. The Latin American films have their main markets in the country of production and some success in other Latin American countries; elsewhere they are hardly seen.

3.1.5. Film production in the Near East

In the Near East region Egypt is the only Arab country with a developed film industry. In 1970 Egyptians produced 45 long films and were the major - almost only - source of Arab films for the neighbouring countries. Next to Egypt in the film production in the Near East comes Israel. In 1970 Israel produced eight long films, in the previous year and the year after that Israeli production was, however, twice that big, 18 in 1969 and 15 in 1971. Lebanese production of long films in 1970 was six, while Iraq produced only one long film in 1971 (the year with available statistics). The production of films in the Near East region is similar to that of Latin America: production is not very big and it has little meaning outside the original region.

3.2. Importation of films

From the marketing point of view the coming of sound into motion pictures was an event causing uncertainty. For international markets, the spoken language of films had to be translated in one way or another. The problem of translation was solved either by making a totally new sound track in the desired language, or by keeping the original sound and translating the necessary parts with subtitles.

Translation of spoken language became the most important way of making a film suitable for audiences of different nationalities. Naturally the censorship officials had their say about what was suitable for the audiences in their country. But even after the language was dubbed from the original into another, and after the censor had removed the unwanted scenes, films did not go through an equally strong "nationalization" process as books did when they were translated.

In film, the visual element, the basis of the whole art form, passes national boundaries intact, or with some minor national adjustments of the censors. To reach the reading audience with a literary work, a translator has to be an expert, with qualities matching those of the original writer. A competent translator has to be able to transform the world of foreign words, atmospheres, and meanings so that the translated text carries the original sense and aesthetic value. On these grounds it can be argued that a film seen by other than national audiences is a more "foreign" cultural commodity than a translated book which has been thoroughly adjusted to a national language and the national culture of the reading public.

In the production and distribution of books and films there is yet another basic difference. Although there is nowadays an international industry producing cheap literature to be

bought as entertainment in the international markets, this section of book production is, however, a minority in the literary field as a whole. Most literature even today is still produced in order to convey ideas of authors to the readers who can use these ideas as tools in forming their world view. Most literature can be taken as a constructive element of consciousness formation, an element aiding the reader to get closer to the reality of the world outside him. Book can be an activating medium. Film could be an activating medium. Most films are not, however, produced to activate spectators.

The motion picture was born at a suitable time, right on the heels of the industrial revolution. For the growing masses of workers, the cinema came to be a good place to escape from poor housing conditions, a place where moving pictures brought some substitute excitement for the monotonous hours spent at work. Crowds of people did not go to see films in order to better grasp the reality outside them. They went to see films in order toforget reality for a moment, to gather energy for being able to face the continuous overdose of an unpleasant reality. From the beginning film was a medium which produced leisure-time passivity in the differentiated world of the industrial society. Industrial society created the cinema audiences and the audiences got an industrial product, film, to match their needs. For the film industry, motion pictures were a medium for making money: "Kirk Kerkorian, MGM president, has assured us that he really did not care whether MGM was making steel or movies, as long as it was making money..." (Guback, 1974, p. 7)

In contrast to books, there is a major foreign domination in the film markets of different countries. While all the countries included in this study translate much less than a half of the literature they produce originally in their national language, only the biggest film producers can cover a half or more of their national markets with domestically produced films.

The importation of films is remarkably low in some of the countries of Asia. In Korea the importation of films in 1970 was some 31 per cent of the total sum of national and imported films. In Japan the importation of films was 36 per cent and in Pakistan 49 per cent.

For finding information about international film markets and about the importation of films in separate countries, there is no single source. The cultural statistics of Unesco give only the production of films, not the importation, and so data on the importation of films has been gathered from several different sources. Even so it has not been possible to get enough information from some countries which have therefore been omitted from this section of the study. Also there are a few estimates made on the importation of films. These estimates are made concerning countries with minimal film production, countries that have to import practically everything if they want to show films to cinema audiences. In book statistics, it is relatively easy to find the original language of translation. In statistics on film importation - even when they are available - the countries of origin are stated only in some cases. Although statistical coverage of the origin of imported films is less complete than that on the origin of translated books, it is possible to get a fairly good general picture of the international trend of film markets from those countries where statistics tell the origin of imported films.

3.2.1. Small importers of films

The international orientation of film is clearly indicated by the fact that only five countries out of the 35 included have a greater national film production than importation. A sixth country, Italy, comes very close to producing as much as she imports, with a production covering 49 per cent and

importation 51 per cent. The five countries where domestic production exceeds importation are: the Republic of Korea with domestic production being 76 per cent of the sum of imported and nationally produced films, Japan with a national production of 64 per cent, the United States with 60 per cent, the Soviet Union with 55 per cent, and Pakistan with 51 per cent. These five countries are not a homogeneous group by any criteria. Three of the countries are geographically from the same region: the Republic of Korea, Japan, and Pakistan. Their self-sufficiency has already been explained in the chapter on film production. Of these three countries, the origin of imported films has been available only from Japanese statistics.

3.2.1.1. Importation of films by Japan

In 1970 Japan imported 236 fimms and produced 423 films. Of the imported films, 51 per cent or 120 films came from the United States, 17 per cent (39 films) came from Italy, ten per cent (24 films) from France, eight per cent (19 films) from the United Kingdom, and 14 per cent (34 films) from other countries. Japanese importation of films does not have a typically Japanese character, rather it is a good example of the universal character of the origin profile of imported films. The U.S.A. alone supplies slightly more than half of Japanese film importation. Next come Italy, France, and the United Kingdom which together fill 35 per cent of the film importation markets in Japan. The United States plus the three Western European countries thus dominate the scene of foreign films in Japan with 86 per cent of markets belonging to them, and only 14 per cent left to all the other countries of the world. Taking a look at the global production might help to give an idea of how few the sources of film importation are in Japan - and also in other countries. Even if the Japanese annual film production is excluded, world production would still stand around 3 000 films a year. Of the estimated 3 000

films, Japan imports some eight per cent, 236 films. More than a half of this eight per cent comes from one country, the U.S.A. and the overwhelming majority of 86 per cent comes from the four countries mentioned above. This kind of a heavy concentration of international film markets does not occur by chance.

3.2.1.2. The U.S. film importation and exportation

According to the International Film Guide 1972, p. 259 "The MPAA Code and Rating Administration passed on 470 new films in 1970 (in the United States)". According to the estimate in the statistics of Unesco, 280 feature films were produced in the U.S.A. in 1970. Of the total sum of the films passed on, 470, the national production of 280 films is about 60 per cent. This would leave 190 films or 40 per cent to importation. This percentage division must be taken as an estimate only, because it is made from statistics based on two different sources. Also as with all the other countries included in this study it must be remembered that these comparisons made between the national production and importation give only a rough idea of what the audiences in various countries see. Although the number of films available in cinemas can be very high, there seems to be a heavy concentration of a few big films. "In 1970 that meant that 98 % of the films had to compete for 59 % of the market since the top 25 pix (2 %) accounted for 41 % all by themselves." (Variety, May 12, 1971, No. 13, p. 34) Among the really big moneymaker films, the role of foreign films in the United States is small. For example in 1973 the top 16 foreign films grossed a little over nine million dollars in the U.S. markets. (Variety, May 8, 1974, No. 13, p. 1) This could be compared with a big success film like "The Sting", which made over 17 million dollars in 20 weeks in 1974. May 22, 1974, No. 2, p. 9)

Due to the lack of official statistics it is difficult to track down the exact share of foreign films in the U.S. markets. Understandably the actual number of films circulating in the markets of any country in a certain year is much greater than the total sum of nationally produced and imported films. There is always a great number of foreign films in circulation, too. If the figures of Variety, May 12, 1971, used above, are taken as a starting point, - 25 films being two per cent of the market - we could conclude that there were altogether some 1 250 films circulating in the U.S. cinemas in 1970. The number of foreign films in this total circulation reaches several hundred. So the audiences in the United States have po entially good chances for seeing foreign films. The fact that foreign films fail to attract such large crowds as the domestic American films, depends on the taste of the audiences. The taste again depends on all the factors effecting the consumption decisions of people in market geared societies. To sell big in America a film must be big every way. The big budget films that collect most of the money in the American markets are nowadays called "block-busters" among the moviemakers. It costs a lot to make a blockbuster, but the yield is also on the blockbuster level.

The decision to make a second part of the film "Godfather" or of the film "Airport" was not made only because of a continuing burst of creativity but rather because of the discovery that these films had made millions of dollars around the world. According to some estimates, Godfather has netted 145 million dollars. In any industry this would be a good profit for an investment of a little more than five million dollars. It is remarkable that many of the big blockbuster films of the last few years have been based on bestseller books. They have proved their success already within one medium and, by proper handling, can be turned into a success also in another medium. At first it seems odd that people who have bought, and probably also read, millions of copies of a

bestseller, are quite ready and willing in a little while to go and see the same story in film form. Most evidently it is the "total marketing" approach in making blockbusters that makes them sell well and "forces" people to go and see them.

There seem to be no uncalculated steps taken in turning for instance, "The Great Gatsby", a 1925 novel by F. Scott Fitzgerald, into a blockbuster movie: "The first big promotional step was getting Women's Wear Daily involved in Gatsby as a fashion goal for the 1973-74 season. ... The product tie-ins, valued at $6 million, were designed to create a third level of awareness', says Paramount promotion director Charles Glenn. ... The studio claims to have turned down more than a dozen manufacturers eager to link their products with Gatsby. ... Finally four firms were picked: "21" Brands (Ballantine Scotch); Glemby International, a chain of more than 500 hairdressing salons; Robert Bruce, a men's sportwear manufacturer; and E.I. duPont, for their new "classic white" line of cookware. 'You have turned The Great Gatsby into pots and pans', complained Fitzgerald's daughter, Scottie Lanahan Smith, but to no avail. ... 'The idea', concludes Glenn modestly, 'is to gatsbyize the entire country'." (Time, March 18, 1974, pp. 37-38) After such a massive all-out confrontation with the coming movie, people can relax only after their tension and desire are satisfied by seeing the film. When the film comes to the local theatre, going to see it is more or less obeying the built-in reflex that is set off by the coming of the film. If a person seldom goes to see films, it is quite probable that his choice is a Gatsby-like blockbustor, which he consumes as he does other well advertised products.

Fitzgerald certainly wrote "The Great Gatsby" in the 1920's. But the film based on the book, though telling the original story, comes as a product - through a mechanism very different from the way the book originally was turned out by its author. The audiences get to see in visual images the

words and thoughts of the writer and they may think that it is only a film they are seeing, though what they are actually looking at is a marketing phenomenon. From the point of view of the film industry that produces these "marketing phenomena", the important thing is not so much that people see a particular film, but that they do spend their money on going to films in general. The American film is not a product of cultural politics, very little a product of cultural economics, and very much a product of commercial culture. For the American film industry, film and culture may fit together just as they please, as long as film is a medium for making money.

The strict dollar orientation of the American film industry also determines the making of statistics. Film statistics are market surveys. The domestic markets of the United States are dominated, both in the number of film titles and the dollars earned by films, by nationally produced films. In considering the American film markets one must not, however, be limited to the United States alone. Importation of films in most countries of the world is, at the same time, mainly exportation of American films. For the U.S. film industry, the national and the international markets have an equal importance. In the years 1963 to 1973, the shares of national and foreign markets have been almost equal in the income of American film companies.

Table 7. shows that the earning of the American motion picture industry come almost equally from domestic and foreign markets. Even at its biggest, the difference is 55 per cent in favour of the foreign markets, over 45 per cent in the domestic market, in the years 1963 and 1964. Between 1963 and 1973, there are seven years when the foreign markets have brought a bigger income than the domestic markets, three years with the domestic markets leading, and one year with an equally split income. All in all the foreign markets are of a vital importance to the United States film

Table 7. The percentage of the foreign and national earnings of the U.S. film companies in 1963-1973

(Based on the data of the Motion Picture Export Association as given in Variety, May 15, 1974, p.34)

Year	The percentage of foreign markets in the total income	The percentage of domestic markets in the total income
1963	55 %	45 %
1964	55 %	45 %
1965	54 %	46 %
1966	53 %	47 %
1967	50 %	50 %
1968	48 %	52 %
1969	52 %	48 %
1970	49 %	51 %
1971	51 %	49 %
1972	48 %	52 %
1973	52 %	48 %

industry. This importance was expressed by a professional of film business by the calculation "that a ten per cent reduction in foreign revenue would mean certain death for the industry". (International Film Guide 1972, p. 259)

3.2.1.3. Importation of films by the Soviet Union

Considered quantitatively, the United States and the Soviet Union are close to each other in the production level of films just as they are close to each other in the production level of books. The two super powers are also similar in an odd way: the official statistics of the United States include very little detailed information on the production and importation of films within the country; the statistical information about films from the U.S.S.R. - if not available in the international statistics - is also hard to get, even

through correspondence. The percentages given here are taken from a Finnish committee report on film policy, where percentages from the Soviet Union are compiled from a time covering the "past few years". In the past few years the national production of the Soviet Union has covered a little more than half of the country's film market. According to the Finnish committee report, the number of first nights annually in the Soviet Union has been 220. Next to the Soviet national production* come the other socialist countries with 30 per cent of first nights. This is a common feature for all the countries of Eastern Europe, in a similar way to the translating of books. The share of films from other countries i 15 per cent, or a little more than 30 films imported annually from other than socialist countries.

The Soviet film industry, as well as the country's national film market, are an integrated field of Soviet cultural politics and thus also a part of politics in general. The fact that the importation from other socialist countries is twice as big as the importation from the rest of the world is an example of coscious cultural politics. Bu the question is also economic even when "cultural commodities" like films are considered. The Soviet Union, taking care of the balance of her foreign trade by aiming at mutual trade agreements where the flow o goods would have an equal value both to and from the country, does not want to make an exception in the importation of films. The number of foreign films imported t the U.S.S.R. is determined to a large extent by the amount of the foreign revenue earned by Soviet motion pictures in foreign circulation. So far the Soviet film production has had a clear domestic orientation and the number of Soviet films in foreign markets has remained low. With its relatively high production,

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*Some 120 long films annually; 218 long films given in the Unesco statistics as the Soviet production of 1970 include also films for television.

the Soviet film industry could offer a greater number of films to the international markets. The lack of an efficient distribution network, as well as the homogenized taste of international audiences, are still preventing a wider circulation. A wider circulation of Soviet films in Western countries is, however, a prerequisite for the growth of Western markets in the Soviet Union, where the idea of "free flow" is considered to be an idea of one-way flow.

3.2.1.4. Importation of films by Italy

In Italy, the number of films produced nationally in 1970 was only a little smaller than the number of films imported. Out of the total 493 films, 49 per cent were of domestic origin and 51 per cent came from other countries. (It must be remembered, however, that of the production of 240 feature films in 1970, more than a half, 135, were co-produced and as such, not so th oughly Italian.) Actually the percentage division decribes Italy well as a big film country, big both in the sense of film p oduction and in the sense of film importation. Among European countries, Italy is the leading film producer. Among all the countries of the world, Italy has been number one or number two market area for American motion picture exporters, bringing in about ten per cent of the U.S. film exporters' foreign revenue. (Variety, May 15, 1974, No. 1, p. 34)

As the leading film country of Europe, Italy provides plenty of statistics on her film market. According to Variety, May 3 1972, p. 35 the Italian importation in 1970 was 253 feature films. Of the total number imported films, the American share was 147 films or 58 per cent. The supreme position of the United States is proved by the fact, that apart from the United States, there were 15 countries from which Italy imported films in 1970. Out of these 15 countries, the United Kingdom came next after the United States, but only with 21

films or some eight per cent. The other 14 countries exported to Italy from one to nineteen films.

Table 8. The origin of feature films imported to Italy in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total sum of the imported films
U.S.A.	147	58.1
United Kingdom	21	8.3
Federal Republic of Germany	19	7.5
Japan	16	6.3
France	14	5.5
Spain	8	3.1
Sweden	6	2.4
Poland	5	2.0
Yugoslavia	4	1.6
Czechoslovakia	3	1.2
Soviet Union	3	1.2
Belgium	2	0.8
Rumania	2	0.8
Hungary	1	0.4
Mexico	1	0.4
Switzerland	1	0.4
	253	100.0

Source: Variety, May 3, 1972, p. 35

3.2.1.5. Importation of films by France

Arough comparison of the national film production with the number of imported films, shows that in 1970 in France the domestic share of the total sum of national and foreign films was 39 per cent, while the share of imported films was 61 per cent. This is, however, as explained earlier in the chapter

on researc material, a very superficial view of the film scene in a country. We get closer to what films the people in a country actually see, - in this instance, France, - with the statistics on film audiences. At least in the case of France it seems that different statistics give wight to different points.

Table 9. National and foreign films in France in 1970: percentage divisions of spectators and taxable ticket incomes

Nationality of films	Spectators, percentage	Ticket incomes, percentage
French	48.4	51.8
American	26.0	25.9
Italian	12.6	10.7
English	5.5	5.1
German	2.4	2.0
Others	4.3	3.7
Short films	0.8	0.8
	100.0	100.0

Source: Annuaire Statistique De La France 1972, p. 465

First of all, French films attract larger audiences, on the whole, than one could predict from the mere production figures. If the ticket incomes are considered statistically, then national films account for more than half French film markets. But even here we must remember that out of the total feature film production of 1970, 138, more than a half, 72, were co-produced, and therefore only partly French. If the foreign element in co-productions is included, there would again be a foreign domination in French cultural balance, in the field of films.

The French way of compiling film statistics of table 9. is a practical and realistic one. Nationality of films is separately indicated only for five countries: France, the U.S.A., Italy, the U.K., and the Federal Republic of Germany. These five together dominate the market in France, leaving only 4.3 per cent to other countries of the world. Culturally there is a Euro-American domination. Economically, the French film market is ruled by the European Economic Community, which is backed by the United States.

3.2.1.6. Importation of films by the Federal Republic of Germany and by the United Kingdom

As the statistics have proved, only countries with a high film production are able to keep some balance between the domestic and foreign material. Among the countries of Western Europe there are, however, two countries where the percentage of national production out of the total sum of the domestic and imported films exceeds 20 per cent. In the Federal Republic of Germany the share of national film production in 1970 was 30 per cent and in the United Kingdom 25 per cent.

Comparison of the statistics on book translation, with statistics on film importation shows that in both media there is the same general trend of the cultural flow. In the Federal Republic of Germany, 32.4 per cent of books were translated in 1970 from works coming from the United States (Buch und Buchhandel in Zahlen 1971, p. 21). In the same year 38.6 per cent of films imported by the Federal Republic came from the United States. Other big providers of foreign films for Germany are: Italy, the United Kingdom, and France. The languages of these same countries are also among the five most translated languages in the Federal Republic of Germany in 1970, though the proportions are different in the two media (32.4 per cent of books translated from the British English, 15.0 per cent from French, 3.0 from Italian).

Table 10. The origin of feature films imported by the Federal Republic of Germany in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	117	38.6
Italy	66	21.8
United Kingdom	45	14.9
French-Italian co-prod.	18	5.9
France	14	4.6
Japan	10	3.3
Others	33	10.9
	303	100.0

Source: Statistiches Jahrbuch für Die Bundesrepublik Deutschland 1972, p. 88

According to the Annual Abstract of Statistics 1972, p. 99, there were 97 long films of British origin registered in Great Britain in 1970/1971 (years ending 31st of March). In the same period altogether 292 foreign films were imported and registered. Of the sum of domestic and foreign films, 389 foreign films account for 75.1 per cent, while the domestic share is 24.9 per cent. The statistics do not indicate the origin of the foreign films but, as elsewhere, there is a strong American domination in the British film markets. Variety, May 15, 1974, shows that between 1963 and 1973 the United Kingdom has been number one foreign market for nine years, in 1971 she was number two and in 1973 number four. The ailing British economy has had an effect upon the film markets. "The so-called 'gold rush' of American film stars and money that poured into Britain during the '60s has all but dried up, and the film industry itself is hard hit. The U.S. investment in British-made films last year was only half that of the year before. Overall, the country's film production is only 60 % of the heyday of the '60s." (Time, September 30, 1974)

3.2.2. Big importers of films in Eastern Europe

3.2.2.1. Importation of films by Poland

Poland offers an example of a structure of film markets different from that of most of the capitalist countries and quite typical for most of the socialist countries of Eastern Europe. Of the sum of the domestic and imported films in 1970, the Polish national share is 13 per cent. Not only is the share of national film production higher in Poland than in most of the countries of Western Europe but also there is a different pattern in the origin of the imported films. The biggest single source of foreign films imported to Poland in 1970 was the Soviet Union covering 20.0 per cent of the markets. After the Soviet Union come the usual four: the

Table 11. The origin of feature films imported by Poland in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of importated films
Soviet Union	36	20.0
U.S.A.	25	13.9
France	17	9.4
United Kingdom	17	9.4
Italy	13	7.2
Yugoslavia	12	6.7
German Democratic Republic	11	6.1
Hungary	11	6.1
Rumania	11	6.1
Czechoslovakia	7	3.9
Federal Republic of Germany	1	0.6
Others	19	10.6
	180	100.0

Source: Rocnik statystyczny kultury 1971, p. 175

U.S.A., France, United Kingdom, Italy; their shares ranging from 13.9 per cent of the U.S.A. to 7.2 per cent of Italy. The next five countries in the statistics are all Eastern European. Almost a half, 48.9 per cent, of the Polish film importation in 1970 was of Eastern European origin. The four big capitalist film countries together have a share of 39.9 per cent of the imported films. It is apparent that this kind of a pattern of film importation is a result of a conscious cultural policy.

3.2.2.2. Importation of films by Hungary

Table 12. The origin of feature films imported by Hungary in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
Soviet Union	31	20.6
U.S.A.	25	16.6
France	16	10.7
Czechoslovakia	10	6.7
Italy	10	6.7
Poland	10	6.7
German Democratic Republic	9	6.0
United Kingdom	8	5.3
Yugoslavia	7	4.7
Others	24	16.0
	150	100.00

Source: Statistical Pocket Book of Hungary 1973, p. 346

Trends of cultural policy, similar to those seen in Poland, can also be found in Hungary. From 1965 to 1971 the total number of imported films has annually been at a steady 150, rising to 160 in 1972. During the same years, Hungary's national film production has varied from 13 to 24 films annually.

In Hungary as in Poland, the Soviet Union is the leading source of foreign films, covering about a fifth of the imported films market. Films imported from the socialist countries taken together, account for 44.7 per cent of imported films. This obvious concentration of importation from socialist countries must not be considered as a question of cultural politics alone but also a question of cultural economics, as earlier explained in the chapter on the Soviet film markets. The many dimensions of film selection in a country like Hungary are explained by Peter Szekeres in his work "The 'Best' Films: An Exploration in Film Culture": "The Hungarian institutions cannot afford the purchase of many films from the West, while they have refused to import others. They can always import any films from most socialist countries." (p. 59) From the four big Western film countries, U.S.A., France, Italy, and the United Kingdom, Hungary imported 39.3 per cent of her films in 1970.

3.2.2.3. Importation of films by Yugoslavia

Yugoslavian national production of films has been 25-30 films in the early 70's. Yugoslavia imports more films than other countries of Eastern Europe. The total importation of films by Yugoslavia in 1970 was 276, which is close to the average importation of Western European countries.

According to the statistics of Unesco, Yugoslavia produced 29 long films in 1970. Domestic production accounts thus for 9.5 per cent of the total number of national and foreign films, 305. Imported films took in 1970 90.5 per cent of the Yugo-

Table 13. The origin of feature films imported by Yugoslavia in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	75	27.2
Italy	48	17.4
France	39	14.1
U.S.S.R.	25	9.1
Federal Republic of Germany	18	6.5
United Kingdom	17	6.2
Hungary	9	3.3
Bulgaria	6	2.2
Mexico	5	1.8
Czechoslovakia	4	1.4
Japan	4	1.4
Poland	4	1.4
German Democratic Republic	2	0.7
Others	20	7.3
	276	100.0

Source: Statisticki Godišnjak Jugoslavije 1972, p. 312

slavian film markets. Yugoslavian film scene differs from that of other Eastern European countries, not only quantitatively but also in the structure of foreign material. Films from the U.S.A. have an importation three times bigger than the importation from the U.S.S.R. When the importation from the big Western European film countries is added to the importation from America, it can be seen that over 70 per cent of films imported by Yugoslavia come from the big capitalist film countries. The importation of films from socialist countries is only some 18 per cent. Considering these film statistics Yugoslavia would fit more easily the Western European cultural pattern than the pattern of Eastern Europe.

3.2.2.4. Importation of films by the German Democratic Republic

According to the publication "Ausländische Filme in der DDR 1970" 120 films were imported by the German Democratic Republic. Figures on the national production of films in the German Democratic Republic in 1970 are not available in the statistics of Unesco, according to these statistics the national production of long films in 1972 was 17 films. If the national production in 1970 is estimated to be 15, the total number of films, foreign and domestic, is 135, and of that total 11.1 per cent is of a national origin while 88.9 per cent is foreign.

Table 14. The origin of feature films imported by the German Democratic Republic in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.S.R.	41	34.2
Italy	11	9.2
Poland Czechoslo	11	9.2
Czechoslovakia	9	7.5
France	8	6.7
U.S.A.	8	6.7
Romania	7	5.8
Bulgaria	4	3.3
Federal Republic of Germany	4	3.3
Hungary	4	3.3
Yugoslavia	4	3.3
Others	9	7.5
	120	100.0

Source: Ausländische Filme in der DDR 1970

For the German Democratic Republic the Soviet Union is the only source of foreign films that has a position superior to other countries. The Soviet Union provided a third of all the films imported by the GDR in 1970. Altogether the German Democratic Republic imported two thirds, 66.6 per cent, of her films in 1970 from the socialist countries of Eastern Europe. Importation from Italy, France, and the U.S.A. was 22.6 per cent. The German democratic Republic imports more heavily from other socialist countries and less from the big capitalist countries than for example Poland and Hungary.

3.2.2.5. Importation of films by Bulgaria and Rumania

From other socialist countries of Eastern Europe there was no exact list available on the countries of origin of imported films. In the Finnish Committee Report there is a breakdown of first night films to three sources: the domestic films, films from other socialist countries, and films from other countries. In Bulgaria the total number of first night films in 1970 was, according to the Committee Report, 138. The Report gives the national production 6.5 per cent of all first nights; this would mean nine films. The statistics of Unesco tell, however, that there were 16 films produced in Bulgaria in 1970. If these seven more films, given in the statistics of Unesco, are added to the previously mentioned total number of first nights, 138, the number will grow to 145. Also, the domestic films will take a bigger percentage, 11.0, of all the films. From other socialist countries Bulgaria imported 73.8 per cent, and from all other countries 15.2 per cent of her films.

Because of the lack of data, only an estimate can be given about the Rumanian film importation. Rumania produced 11 films in 1970 according to the statistics of Unesco. Looking at the importation of films by other countries of Eastern

Europe, Rumania could be estimated to import some 160 films annually. This would give the national production some seven per cent of the total number of foreign and domestic films, and the importation would be some 93 per cent.

3.2.3. Big importers of films in Western Europe

Excluding the big West European film countries, the importation of films far outweighs national production in Western Europe. In each of the smaller West European countries the importation is over 90 per cent of the total number of national and foreign films in 1970. In those six countries where exact figures were available, the percentages were as follows: (first the percentage of national production, then importation) Sweden 6.3 - 93.7; Finland 3.9 - 96.1; Norway 2.7 - 97.3; Ireland 2 - 98; Iceland 2 - 98; Portugal 1.2 - 98.8; Switzerland 1.1 - 98.9; Netherlands 0.8 - 99.2. If these countries did not import any films, their cinema audiences would have very little to see since the figures of national production go down from 20 films in Sweden to three in the Netherlands.

3.2.3.1. Importation of films by Finland

The United States accounts for almost 40 per cent of the Finnish film importation. Together the four big western film exporters, the U.S.A., France, Italy, and the United Kingdom have 72 per cent of the market of imported films in Finland. Pethaps the fairly strong representation of Soviet films in Finland - 11.3 per cent of films imported by Finland in 1970 came from the Soviet Union - can be regarded as a special national feature in this otherwise very similar pattern of film importation.

Table 15. The origin of feature films imported by Finland in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A	117	39.9
France	44	15.0
Italy	33	11.3
Soviet Union	26	8.9
United Kingdom	17	5.8
Federal Republic of Germany	15	5.1
Sweden	11	3.8
Hungary	8	2.7
German Democratic Republic	4	1.4
Others	18	6.1
	293	100.0

Source: Valtion Elokuvatarkastamo (films registered by the State Film Censor's Office of Finland)

3.2.3.2. Importation of films by Norway

The Norwegian film importation pattern looks much like that of Finland. In Norway, the United States alone accounts for 40.5 per cent of the film market. Together with the big West European film-producing countries, the United Kingdom, Italy, and France, the U.S. and EEC film makers cover 80 per cent of the films imported by Norway.

The Scandinavian countries are among the heaviest importers of films. This trend of film importation matches with the translation trend. All Scandinavian countries are in the group of large translators.

Table 16. The origin of feature films imported by Norway in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	131	40.5
United Kingdom	66	20.4
Italy	34	10.5
France	28	8.6
Sweden	23	7.1
U.S.S.R.	12	3.7
Denmark	10	3.1
Federal Republic of Germany	9	2.8
Japan	2	0.6
South Africa	2	0.6
Yugoslavia	2	0.6
Austria	1	0.3
Brazil	1	0.3
Canada	1	0.3
Luxembourg	1	0.3
Mexico	1	0.3
	324	100.0

Source: Norwegian film censorship figures obtained through correspondence

3.2.3.3. Importation of films by Portugal

According to the statistics of Unesco, Portugal produced four long films in 1970. Importation by Portugal in 1970 was 317 films according to the International Film Guide 1972. The total number of foreign and domestic films was 321, of which 1.2 per cent was national production and 98.8 per cent importation.

3.2.3.4. Importation of films by Switzerland

Table 17. The origin of feature films imported by Switzerland in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	157	35.5
Federal Republic of Germany	79	17.8
Italy	79	17.8
France	63	14.2
United Kingdom	31	7.0
Sweden	8	1.8
Canada	4	0.9
Czechoslovakia	4	0.9
Denmark	4	0.9
U.S.S.R.	3	0.7
Others	11	2.5
	443	100.0

Source: Statistisches Jahrbuch Der Schweiz 1971, p. 499

About a third of the films imported by Switzerland come from the U.S.A. The Swiss exception from the general Western European importation pattern is that almost 18 per cent of the imported films come from the Federal Republic of Germany. This high proportion is easily explained by close cultural and linguistic relations. Importation from Italy equals that from Germany. The French share of Swiss film markets is some 14 per cent, and the British share seven per cent. All in all, the U.S.A. plus the four EEC countries provided 92.3 per cent of films imported by Switzerland in 1970.

3.2.3.5. Importation of films by the Netherlands

In the Netherlands the national film production is marginal compared with film importation. In the past few years the national production has varied from one to five films annually while the importation stands on a level of well over three hundred films a year. National production accounted for 0.8

Table 18. The origin of feature films imported by the Netherlands in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	113	31.6
United Kingdom	61	17.0
Italy	57	15.9
France	51	14.3
Federal Republic of Germany	43	12.0
Others	33	9.2
	358	100.0

Source: 1972 International Motion Picture Almanac, p. 636

per cent and the importation for 99.2 per cent of the total of national and foreign films. While the U.S. part of the Dutch film market is a little smaller, 31.6 per cent, than in the Scandinavian countries shown above, the usual take of the U.S. - EEC film industry is about 90 per cent. Some nine per cent of the films imported by the Netherlands, come from other parts of the world.

3.2.3.6. Importation of films by Canada

Although Canada is a North American country, she can be included in the group of smaller Western European film countries, having very much the same pattern of cultural exchange. Canada is on about the same level of national self-sufficiency in films as Sweden. Of the 786 long films distributed in Canada in 1970, 53 or 6.7 per cent were of domestic origin and 733 films or 93.3 per cent were of foreign origin.

Table 19. The origin of foreign feature films distributed in Canada in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of distributed films
U.S.A.	291	39.7
United Kingdom	131	17.9
Italy	113	15.4
France	90	12.3
Others	108	14.7
	733	100.0

Source: Information obtained through correspondence from the Canadian Commission for Unesco

The United States, which sometimes considers Canada as a domestic market, provides some 40 per cent of foreign films for Canadian markets. Also, in Canada, only three other countries are separately named as sources of foreign films, the United Kingdom, Italy, and France. Approximately 45 per cent of films imported by Canada in 1970 came from those three countries. The total share of the four big exporting countries is 85.3 per cent of the importation by Canada.

3.2.4. Importation of films within Latin America

There is not very much information available on the importation of films by Latin America. Thus from four countries there are only estimates. Considering Chile, Colombia, and Uruguay it is not too risky to estimate the importation of films to cover 95 per cent of the total number of films in the market. These three countries have such a minimal national film productionthat the estimated figure of importation, 95 per cent, is evidently too small than too big. It is more difficult to make a fair estimate of the importation of films by Mexico. This is due to Mexico's being the strongest film producer in all Latin America. In 1970, Mexico was producing close to a hundred long films annually. If the number of imported films was estimated 350, which is not too high for a film country of Mexico's size, and the national production was set at 100 films, then domestic films would account for 22 per cent of the market and foreign films, for 78 per cent.

Exact figures on the origin of foreign films can be given in the case of one Latin American country, Argentina. The data supplied by Instituto Nacional de cinematografia shows that 391 films were imported by Argentina in 1970. In the same year the Argentine national production was 28 films; this gives the importation 93.3 per cent and domestic film production 6.7 per cent of the total number of films.

The position of the U.S. film industry seems to be even stronger in Argentina than in the European countries. More than a half, 57.4 per cent, of the films imported to Argentina in 1970 came from the U.S.A. The total percentage of films from Italy, France, and the United Kingdom was 30.9. The four big film countries together accounted for 88.3 per cent of the Argentine market for imported films. One would suspect that the Latin American countries might have a lively film trade among themselves, but the Argentine example, at least, shows

Table 20. The origin of feature films imported by Argentina in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	224	57.4
Italy	63	16.1
France	40	10.2
United Kingdom	18	4.6
Spain	10	2.6
Federal Republic of Germany	9	2.3
Japan	6	1.5
Sweden	6	1.5
Poland	4	1.0
Czechoslovakia	4	1.0
Others	7	1.8
	391	100.0

Source: Information obtained through correspondence from Instituto Nacional de Cinematografia

that this is not the case. In 1970 only two films were imported to Argentina from Brazil and one film from Mexico. This surprisingly low internal film trade in Latin America cannot be due to cultural barriers. More likely it seems that there is something missing in the art and technique of foreign distribution in Mexico and Brazil.

3.2.5. Importation of films within Asia and the Pacific

The countries of Asia and the Pacific included in this study belong by no means to a homogeneous group. Australia and New Zealand are, however, close to each other, not only geographically but also culturally. Both countries have a

very small film production and their markets are practically under a foreign domination. Australia produced 11 films in 1970 and imported 594. Of the total number of films, 605, the percentage of domestic production is 1.8 and the percentage of imported films, 98.2.

Australia gives an example of how the history of a country has direct effects on the present day life. Remembering the low translation level of books, it might be supposed that Australian film importation would follow the same American-British pattern found in the traffic of books. Surprisingly, the share of the U.S.A. is less than 30 per cent and the four big film countries together are able to take only 61.3 per cent, which is a low figure when compared, for instance, with the countries of Western Europe. Australia's diversified importation of films, for example 7.7 per cent of imported

Table 21. The origin of feature films imported by Australia in 1970, number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	167	28.1
United Kingdom	88	14.8
Italy	73	12.3
Greece	46	7.7
France	36	6.1
U.S.S.R.	34	5.7
Japan	25	4.2
Czechoslovakia	12	2.0
Sweden	11	1.9
Others	102	17.2
	594	100.0

Source: Internal office statistics of Commonwealth Film Censorship Board

films in 1970 came from Greece, is almost evidently due to the heavy immigration that has taken place in this century. The immigrants are not instantly absorbed by the culture of the new country, and so there remains a demand for the cultural commodities of native countries among the immigrants.

The United States has a more dominant position in New Zealand than in Australia, 42.2 per cent of films imported in 1970 were of U.S. origin. Together with the United Kingdom, Italy, and France, the film industry of the United States accounts for 77.1 per cent of all imported films. Though the importation statistics of New Zealand look more European than those of

Table 22. The origin of feature films imported by New Zealand in 1970,[x] number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	225	42.2
United Kingdom	81	15.2
Italy	56	10.5
France	49	9.2
Greece	21	3.9
India	20	3.8
Australia	11	2.1
Japan	10	1.9
U.S.S.R.	9	1.7
Federal Republic of Germany	7	1.3
Others	44	8.2
	533	100.0

x) Year ending March 31, 1971

Source: Films examined by the Censor. Information obtained through correspondence

Australia, there is, however, one country that is seldom seen in other statistics on the importation of films, India. Despite India's position as the leading film producer of the world, Indian films have hardly any markets outside the domestic cinemas. Therefore one can suppose that the 20 films imported to New Zealand in 1970 from India are meant for the immigrant population. National film production in New Zealand is virtually non-existent. In 1970 the country produced only one long film. Out of the total number of imported and domestic films this one long film is 0.2 per cent versus 99.8 per cent of importation.

Out of other countries of Asia and the Pacific Japan, the Republic of Korea, and Pakistan have been dealt with already in the beginning of the chapter 4.2.1. From four other countries included here, Malaysia, the Philippines, Singapore, and Thailand, there has not been information available on the importation of films, so the following percentages are estimates. Only one out of these four countries, the Philippines, is a big producer of films. In 1965, the latest year given in the statistics of Unesco, the production of long films in the Philippines was as high as 208. In Variety, May 12, 1971, there is an estimate according to which 624 films were imported by the Philippines in 1970. If the national production of films in the Philippines in 1970 were 200 films, then it could be estimated that of the total number of films some 75 per cent were foreign and about 25 per cent domestic.

Malaysia produced four long films in 1970. Singapore produced 11 long films in 1965, the latest year for which there is information available. From Thailand there is no information available, neither on production nor importation. Considering the low production, it can be estimated that in 1970 at least 95 per cent of films in these countries were imported and that the national production within the total number of films was no bigger than five per cent.

3.2.6. Importation of films in the Near East

The only Arab country in the Near East, that has a significant film production is Egypt, which produced 45 long films in 1970 (according to 1972 International Motion Picture Almanaca, p. 648). The importation of films by Egypt in 1970 was 205 films. The share of the imported films out of the total number of films was 82 per cent. The domestic production of 45 films is eighteen per cent of the total number of films.

Since no data is available on the importation of films by Iraq and Lebanon, only estimates will be given on the proportions of national and foreign films in these two countries. Lebanon produced six films in 1970, and Iraq produced one film in 1971. Considering this low production, it is safe to estimate that importaion is at least 95 per cent and the national production no more than five per cent of the total number of films.

From the Near East an exact breakdown of the origin of imported films can be shown only from Israel. Even these statistics must be considered as estimates, since the year for the data was not given by the source. Some features of the complicated historical, political, and cultural background of the state of Israel are even visible here in the table on the importation of films.

Though the United States is the leading source of foreign films also in Israel, and though the U.S.A. with Italy, France, and the United Kingdom take almost 65 per cent of the Israeli market of foreign films, there are still some national specialitites to be seen in the importation of films to Israel. From superficial political calculations one might easily conclude that Israel has as few cultural contacts with the surrounding Arab countries as possible. In Israel there is, however, a great deal of Arab population that is probably the main audience of films from Arab countries. Israel imported

Table 23. The origin of feature films imported by Israel number of titles and percentage division

Country of origin	Number of titles	Percentage of the total number of imported films
U.S.A.	165	34.2
Italy	84	17.4
Egypt	57	11.8
France	34	7.1
United Kingdom	30	6.2
India	23	4.8
Federal Republic of Germany	20	4.2
Greece	19	3.9
Turkey	11	2.3
Denmark	7	1.5
Iran	7	1.5
Sweden	4	0.8
Lebanon	4	0.8
Others	17	3.5
	482	100.0

Source: International Motion Picture Almanac 1971, p. 695

57 films, or 11.8 per cent of the total importation from Egypt. This is more than the Egyptian national production of films in 1970. Aside from Egypt there is some importation of films also from other neighbouring countries, Turkey, Iran, and Lebanon.

According to the statistics of Unesco, Israel produced eight long films in 1970. Total number of foreign and domestic films is thus 500, of which the national production is 3.4 per cent and the importation 96.4 per cent.

3.3. Trends in the importation of films

With the exception of a few strong film countries, importation of films by far surpasses the national production. In 23 countries, of the 39 included in this study, importation accounts for 90 per cent or more of the total number of domestic and foreign films.

Books are mostly translated from four major languages: English French, German, Russian. Films are mostly imported from four countries: the United States, Italy, France, the United Kingdom. The United States is the leading source of foreign films in all countries, where the origin of foreign films has been available, except for Hungary, the German Democratic Republic, and Poland, where the Soviet Union is the largest single source of foreign films.

Only in three countries: Argentina, Japan, Italy, the United States share of the total number of imported films is more than 50 per cent. With Italy, France, and the United Kingdom, the United States dominates film markets of most countries.

Some differences from the general pattern of film importation can be found in the socialist countries of Eastern Europe. As with books, the Eastern European countries import films from each other. Outside socialist countries, films from Eastern Europe have minimal markets.

4. COMPARISON OF BOOK, FILM, AND TELEVISION

4.1. Book, the national medium

In Table 24. the percentages of domestic books and translations have been taken from two different kinds of total numbers of national book production. The total number of national book production marked with N means the production of books only in national language(s); the books published in foreign languages are excluded. The percentages of domestic books and translations are more "correct" when taken from the total number of books published in the national language. When the percentages are taken from the total book production figures, marked with T, the share of domestic books becomes higher than it actually is, because books published in foreign languages are also included here as domestic books. At the same time the proportion of translations becomes smaller than it should be.

In North America, both Canada and the U.S.A. have almost the same percentages of national book production and translations. Both countries take about three per cent of their national book production from foreign languages in the form of translations. There is, however, a great difference in the production and translation figures of these two countries. The Canadian book production total is about 3 300 titles, while the U.S. total production comes close to 80 000 titles. Also there are only a hundred books translated in Canada each year, versus more than 2 500 books translated in the U.S.A. The low need for translations in Canada is an example that can be applied also to the other countries of the British Commonwealth. The United States and the United Kingdom are quite able to translate literature into English to meet most of the needs of Australia, Canada, and New Zealand.

The quantitative differences in book production and translation are large in Latin America. A trend similar to all countries,

Table 24. National book production and translations in 1970

Country	Book production: Original domestic titles	%	Translations titles	%		Total titles	%
NORTH AMERICA							
Canada	3 251	97.0	100	3.0	N	3 351	100.0
United States	76 954	96.8	2 576	3.2	T	79 530	100.0
LATIN AMERICA							
Argentina	2 971	81.4	677	18.6	N	3 648	100.0
Chile	1 320	98.3	23	1.7	N	1 343	100.0
Colombia	E 694	97.9	15	2.1	T	709[a]	100.0
Mexico	4 498	94.0	289	6.0	N	4 787	100.0
Uruguay	E 340	99.7	1	0.3		341[b]	100.0
WESTERN EUROPE							
Federal Republic of Germany	39 944	88.0	5 425	12.0	T	45 369	100.0
Finland	2 035	73.5	732	26.5	N	2 767	100.0
France	21 035	91.7	1 900	8.3	T	22 935	100.0
Iceland	513	76.1	161	23.9	T	674	100.0
Ireland	603	98.0	12	2.0	N	615	100.0
Italy	6 551	82.8	1 359	17.2	N	7 910	100.0
Netherlands	7 490	82.4	1 602	17.6	N	9 092	100.0
Norway	2 565	65.7	1 337[c]	34.3	N	3 902	100.0
Portugal	5 308	89.1	648	10.9	T	5 956	100.0
Sweden	5 074	76.8	1 529	23.2	N	6 603	100.0
Switzerland	6 597	87.0	986	13.0	N	7 583	100.0
United Kingdom	32 795	98.1	646	1.9	T	33 441[d]	100.0
EASTERN EUROPE							
Bulgaria	2 955	87.7	413	12.3	N	3 368	100.0
German Democratic Republic	4 752	90.8	482	9.2	T	5 234	100.0
Hungary	3 978	82.5	842	17.5	N	4 820	100.0
Poland	8 542	92.1	729	7.9	N	9 271	100.0
Rumania	5 704	88.8	721	11.2	N	6 425	100.0

Country	Book production: Original domestic titles	%	Translations titles	%		Total titles	%
Soviet Union	71 080	95.8	3 117	4.2	N	74 197	100.0
Yugoslavia	6 188	87.0	921	13.0	N	7 109	100.0
ASIA AND THE PACIFIC							
Australia	4 886	99.7	17	0.3	N	4 903	100.0
Japan	29 197	93.4	2 052	6.6	T	31 249	100.0
Rep. of Korea	4 033	98.0	83	2.0	N	4 116	100.0
Malaysia	407	84.3	76	15.7	N	483	100.0
New Zealand	1 227[e)]	99.7	4[e)]	0.3	T	1 231[e)]	100.0
Pakistan	1 496[a)]	95.9	64	4.1	N	1 560[a)]	100.0
Philippines	106[a)]	81.5	24	18.5	N	130	100.0
Singapore	189	95.5	9	4.5	N	198	100.0
Thailand	1 869	97.7	44	2.3	N	1 913	100.0
NEAR EAST							
Egypt	1 550	91.1	152	8.9	N	1 702	100.0
Iraq	488	96.8	16	3.2	N	504	100.0
Israel	1 224	74.5	418	25.5	N	1 642	100.0
Lebanon	334	75.1	111	24.9	N	445	100.0

a) Data from 1965
b) Data from 1967
c) Source: Statistisk Årbok 1973, p. 348
d) Including books published in Ireland
e) Data from 1971

Source of the table: Unesco Statistical Yearbook 1970, p. 639
Unesco Statistical Yearbook 1972, pp. 700-701
Unesco Statistical Yearbook 1973, pp. 663-668 and pp. 613-619

except to Argentina, is that the level of translations is low, as books in Spanish are easily available from other countries of the continent as well as from Spain. To get a better picture of the relations of domestic and foreign books in Latin American countries one should get a hold of the data on the direct trade of books and also find out the number of books printed in Spanish but having a foreign copyright.

The small Western European countries are relatively the biggest translators in the world. The four countries having a translation percentage higher than 20, are all Scandinavian. All the four are on a "high" literary level but do not have enough resources to satisfy their own needs. The United Kingdom offers an example of how little a traditional literary power needs foreign material. There were only 646 translations made in the United Kingdom in 1970. Even Finland and Portugal translated more than she. One must, however, remember that the U.S. book industry offers an ample supply of books in English, and may have a certain effect on the low number of translations in Great Britain. The Federal Republic of Germany, the modern literary super power in Europe, is, contrary to the United Kingdom, the biggest translator of the world when absolute figures are considered. The Federal Republic translates more books, 5 425 titles in 1970, than most countries can produce on the whole. The three biggest book producers of Western Europe, the Federal Republic of Germany, the United Kingdom, and France, are at the same time also major producers of films. The fourth big film country of Western Europe, Italy, is not quite so high in book production statistics.

There is not too much difference in book statistics between the countries of Eastern Europe and Western Europe. When the Soviet Union is excluded, the countries of Eastern Europe have almost the same percentages of national book production, between 80 and 90 per cent, and translations, from about eight to about 18, just as the countries of similar size in Western

Europe have. The Soviet Union, because of her vast size, must naturally be considered as a case in a separate category. The percentage of translations, 4.2, in the Soviet Union, which is somewhat higher than that of the U.S.A. and the United Kingdom, comes down to about the same level as these two, when translations from one national language to another are excluded.

In Asia and the Pacific the quantitative differences in book production are as big as they are in Latin America. The only big book producer in Asia included here, is Japan. On the whole, the countries of Asia and the Pacific have a high literary self-sufficiency; only two of the 12 countries included have more than ten per cent of translations in their book production. In some cases this low level of translation describes better the low level of literary development in general than the strong position of national book production.

None of the countries of the Near East included in this study is a major book producer. Egypt and Iraq each translate less than ten per cent of their book production. Israel and Lebanon are on the contrary big translators both getting about 25 per cent of their literature from foreign languages.

Theoretically it can be said that the book is a 92.7 per cent national medium. Out of some 546 000 books produced in the world in 1970 only 7.3 per cent or about 40 000 books were translations. The big global issue with books is not the amount of foreign material, which is relatively small, but a more equal distribution of books to the nations of the world.

4.2. Film, the international medium

There was not a single country that translated even 40 per cent of its national production. On the contrary, the countries, where national film production surpasses film

Table 25. Percentages of film production and importation in 1970

Country	Percentage[a] of national production	(non)[b]	Percentage[a] of imported films	(noi)[c]	Total	
	%		%		%	(number)
NORTH AMERICA						
Canada[d]	6.7	(53)	93.3	(733)	100.0	(786)
United States[e]	60 E	(280)	40 E	(190)	100	(470)
LATIN AMERICA						
Argentina[f]	6.7	(28)	93.3	(391)	100.0	(419)
Chile	5 E		95 E		100	
Colombia	5 E		95 E		100	
Mexico	22 E	(100)	78 E	(350)	100	(450)E
Uruguay	5 E		95 E		100	
WESTERN EUROPE						
Federal Republic of Germany[g]	29.9	(129)	70.1	(303)	100.0	(432)
Finland[h]	3.9	(12)	96.1	(293)	100.0	(305)
France[i]	50		50		100	
Iceland	2 E		98 E		100	
Ireland[j]	2	(5)	98	(243)	100	
Italy[k]	48.7	(240)	51.3	(253)	100.0	(493)
Netherlands[l]	0.8	(3)	99.2	(358)	100.0	(361)
Norway[m]	2.7	(9)	97.3	(324)	100.0	(333)
Portugal[n]	1.2	(4)	98.8	(317)	100.0	(321)
Sweden[o]	6.3	(17)	93.7	(253)	100.0	(270)
Switzerland[p]	1.1	(5)	98.9	(443)	100.0	(448)
United Kingdom[q]	24.9	(97)	75.1	(292)	100.0	(389)
EASTERN EUROPE						
Bulgaria[r]	11.0	(16)	89.0	(129)	100.0	(145)
German Democratic Republic[s]	11 E	(15)E	89 E	(120)	100	(135)E
Hungary[t]	13.3	(23)	86.7	(150)	100.0	(173)
Poland[u]	13.5	(28)	86.5	(180)	100.0	(208)

Country	Percentage[a] of national production	(non)[b]	Percentage[a] of imported films	(noi)[c]	Total	
	%		%		%	(number)
Rumania[v]	7 E	(11)	93 E	(160)E	100	(171)E
Soviet Union[w]	55 E		45 E		100	(220)E
Yugoslavia[x]	9.5	(29)	90,5	(276)	100.0	(305)
ASIA AND THE PACIFIC						
Australia[y]	1.8	(11)	98.2	(594)	100.0	(605)
Japan[z]	64.2	(423)	35.8	(659)	100.0	(659)
Republic of Korea[å]	76.1E	(229)E	23.9E	(72)E	100.0	(301)E
Malaysia	5 E		95 E		100	
New Zealand[ä]	0.2	(1)	99.8	(533)	100.0	(534)
Pakistan[ö]	50.7	(141)	49.3	(137)	100.0	(278)
Philippines[aa]	26.1E	(194)E	73.9E	(550)	100.0	(744)E
Singapore	5 E		95 E		100	
Thailand	5 E		95 E			
NEAR EAST						
Egypt[bb]	18.0	(45)	82.0	(205)	100.0	(250)
Iraq	5 E		95 E			
Israel[cc]	2.0E	(10)	98.0E	(482)E	100.0	(492)
Lebanon	5 E		95 E			

Explanations:

a) Percentage of the total number of domestic and imported films

b) (non) number of domestically produced films

c) (noi) number of imported films

d) Information obtained through correspondence with the Canadian Commission for Unesco

E Estimate

e) National production figures taken from Unesco Statistical Yearbook 1973, p. 719; importation figures taken from International Film Guide 1972, p. 259

f) Information obtained through correspondence with Instituto Nacional de Cinematografia

g) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from Statistisches Jahrbuch für Die Bundesrepublik Deutschland 1972, p. 717

h) National production figures taken from Unesco Statistical Yearbook 1973, p. 717; importation figures taken from the statistics of the State Film Censor's Office of Finland

i) Annuaire Statistique De La France, 1972, p. 465 (percentages not based on production and importation but on the number of spectators per domestic and foreign films as well as on the amount of ticket incomes per domestic and foreign films; see table on page)

j) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from 1972 International Motion Picture Almanac, p. 636 (importation figures estimated since the year of the figures was not given in the Motion Picture Almanac)

k) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from Variety, May 15, 1974, p. 35

l) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from 1972 International Motion Picture Almanac, p. 636

m) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from Norwegian film censorship data obtained through correspondence with Norwegian National Commission for Unesco

n) National production figures taken from Unesco Statistical Yearbook 1973, p. 719; importation figures taken from International Film Guide 1972, p. 22

o) Statistisk Årsbok för Sverige, 1973, p. 332 (new films only)

p) National production figures taken from Unesco Statistical Yearbook 1973, p. 719; importation figures taken from Statistisches Jahrbuch Der Schweiz, 1971, p. 499

q) Annual Abstracts of Statistics 1972, p. 99

r) National production figures taken from Unesco Statistical Yearbook 1973, p. 717; importation figures taken from Elokuvapoliittisen komitean I osamietintö, KM 1973:121, p. 457 (Report of the Finnish State Committee on Film Policy)

s) Ausländische Filme in der DDR 1970

t) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from Statistical Pocket Book of Hungary 1973, p. 346

u) National production figures taken from Unesco Statistical Yearbook 1973, p. 718; importation figures taken from Rocnik Statystyczny Kultury 1971, p. 175

v) National production figures taken from Unesco Statistical Yearbook 1973, p. 719

w) Percentages and the total number of films refer to the approximate annual number of first nights in the past few years. Figures taken from the Report of the Finnish State Committee on Film Policy, p. 457

x) National production figures taken from Unesco Statistical Yearbook 1973, p. 719; importation figures taken from Statisticki Godišnjak Jugoslavije 1972, p. 312

y) National production figures taken from Unesco Statistical Yearbook 1973, p. 717; importation figures are internal office statistics of Commonwealth Film Censorship Board

z) Japan Statistical Yearbook 1970, p. 578

å) 1972 International Motion Picture Almanac, p. 645 (production and importation figures estimated since the year of the figures was not given in the Motion Picture Almanac)

ä) Films examined by the Censor, information obtained through correspondence with the New Zealand National Commission for Unesco

ö) 1972 International Motion Picture Almanac, p. 643

aa) 1972 International Motion Picture Almanac, p. 644 (production and importation figures estimated since the year of the figures was not given in the Motion Picture Almanac)

bb) 1972 International Motion Picture Almanac, p. 648

cc) 1972 International Motion Picture Almanac, p. 637 (production and importation figures estimated since the year of the figures was not given in the Motion Picture Almanac)

importation are really few. Starting with North America (Table 26.p. 85) we see that more than 90 per cent of the total number of domestic and imported films in Canada are imported. Even in the U.S.A., according to the estimate, 40 per cent of the total number of films are of foreign origin.

Except for mexico, all Latin American countries included have an importation level that is above 90 per cent of the total number of films. The difference of film from book is well seen in the cases of small countries. Small countries, when they have a low level of book production, also usually have an equally low level of translation. But if a country is only a minor film producer, it is usually a major film importer.

In Western Europe there are two countries, Italy and France, where national production and importation of films are balanced. In the Federal Republic of Germany the share of national production is about 30 per cent of all films. The fourth major Western European film country, the United Kingdom, has a national production that accounts for about 25 per cent of the total number of domestic and imported films. In other Western European countries included in this study, the percentage of national production is from one to six and the importation takes more than 90 per cent of the total number of films. In Western Europe the number of films imported ranges from 250 to 440.

The smaller countries of Eastern Europe all have a national production of films that covers approximately ten per cent of the total number of domestic and foreign films. The Eastern European countries have a somewhat lower level of importation than the countries of Western Europe. Except for Yugoslavia, the number of films imported is well below 200. An exact breakdown of the Soviet film importation has not been available for this study, but according to the data of the Soviet news agency, TASS, 44 films from the West were shown in the Soviet Union in 1970.

Australia and New Zealand are both minor film producers and, curiously enough, their film importation percentages are almost the same as their domestic book production percentages. This is a another proof of the opposite character of book and film. In Asia there are some of the biggest film producers of the world, Japan, the Republic of Korea, Pakistan, and the Philippines. Of the Asian countries only Malaysia, Singapore, and Thailand are major importers.

Egypt is the leading Arab film country. Egyptian annual film production, close to 50 films per year, covers 18 per cent of the total number of domestic and foreign films. The other two Arab countries of the Near East as well as Israel, are all small producers and big importers.

On an average some 83 per cent of the total number of domestic and foreign films in the 39 countries of this study are imported. As a medium, film is thus almost as "international" as book is "national

4.3. Television, the relatively national medium

With television, it is not so easy to determine the share of domestic and foreign material as with book and film, since television has so many different types of programmes that may be partly domestic and partly foreign. In the Inventory, Dr. Varis gives, however, a general breakdown of the proportions of domestic and foreign TV programmes in various countries. Maybe because television is so young as a medium of mass communication, it has not such an established position in the foreign-domestic scale of programme origin.

In Canada, a little more than a half of the programmes on TV are domestic. Both the commercial and non-commercial stations in the U.S.A. broadcast practically only domestic programmes. Foreign programmes account for only a per cent of two of the

Table 26 PERCENTAGE OF IMPORTED (EXCHANGE & IMPORT) TV-PROGRAMMES IN VARIOUS COUNTRIES (1970-1971) BY HOURS (INCLUDING REPEATS). (MANY OF THE FIGURES ARE ESTIMATES.)

Country/Institution (W) = data based on sample week(s) (A) = annual figures	Imported %	Domestic %	Total %	Hours per year	Estimated total output of all companies in the country (hours)
NORTH AMERICA					
Canada/CBC (W)	34	66	100	(3850)	188 000x)
Canada/RC (W)	46	54	100	(5700)	
United States/16 commerc. (W)	1	99	100	(104800)	4 900 000x)
United States/18 non-comm. (W)	2	98	100	(59100)	
LATIN AMERICA AND CARIBBEAN					
Argentina/Canal 9B.A. (A)	10	90	100	(5450)	120 400x)
Argentina/Canal 11 B.A. (A)	30	70	100	(5100)	
Chile (W)	55	45	100	(9150)	9 150
Colombia (W)	34	66	100	(4700)	4 700
Dominican Republic/Can. 3/9 (A)	50	50	100	(3650)	9 050
Guatemala (W)	84	16	100	(9500)	9 500
Mexico/Telesistema (A)	39	61	100	(9450)	10 400
Uruguay (W)	62	38	100	(4300)	4 300
WESTERN EUROPE					
Fed.Rep. of Germany/ARD (A)	23	77	100	(2500)	11 300
Fed.Rep. of Germany/ZDF (A)	30	70	100	(2750)	
Finland (A)	40	60	100	(3500)	3 500
France (A)	9	91	100	(5400)	5 400
Iceland	67	33	100	(1050)	1 050
Ireland (A)	54	46	100	(2200)	2 200
Italy (A)	13	87	100	(4500)	5 000
Netherlands (A)	23	77	100	(3400)	3 400
Norway (A)	39	61	100	(2000)	2 000
Portugal (A)	35	65	100	(4200)	4 200
Sweden (A)	33	67	100	(4350)	4 350
Switzerland/Deutschw. (W)	24	76	100	(3100)	8 973x)
United Kingdom/BBC (A)	12	88	100	(6950)	55 000x)
United Kingdom/ITV (W)	13	87	100	(7500)	
EASTERN EUROPE					
Bulgaria (A)	45	55	100	(2900)	2 900
German Democratic Rep. (A)	32	68	100	(5500)	5 500
Hungary (A)	40	60	100	(1800)	1 800
Poland (A)	17	83	100	(6650)	6 650
Romania (A)	27	73	100	(2250)	2 250
Soviet Union/Cent. 1st (W)	5	95	100	(3900)	.....xx)
Soviet Union/Leningrad (A)	..	..	100	(2600)	
Soviet Union/Estonia (A)	12	88	100	(2450)	
Yugoslavia/Beograd (A)	18	82	100	(1900)	6 400
ASIA AND THE PACIFIC					
Australia (A)	57	43	100	(290 670)	290 670x)
People's Rep. China/Shanghai (W)	1	99	100	(800)	3 100
Rep. of China/Enterprise (A)	22	78	100	(4500)	9 500
Hongkong/RTV&HK-TVB English (W)	40	60	100	(9600)	21 600
Hongkong/RTV&HK-TVB Chinese (W)	31	69	100	(12000)	
Japan/NHK General (A)	4	96	100	(6600)	19 500
Japan/NHK Educational (A)	1	99	100	(6600)	
Japan/Commercial stations	10xx)	90	100	(6300)	
Rep. of Korea/Tong-yang (A)	31	69	100	(5250)	11 800
Malaysia (A)	71	29	100	(4550)	4 550
New Zealand (W)	75	25	100	(3400)	3 400
Pakistan (A)	35	65	100	(1450)	1 450
Philippines/ABC CBV (A)	29	71	100	(12800)	43 200x)
Singapore (W)	78	22	100	(4100)	4 100
Thailand/Army TV (W)	18	82	100	(3200)	9 000
NEAR EAST					
Dubai (A)	72xxx)	28	100	(1800)	1 800
Iraq (A)	52	48	100	(3200)	3 200
Israel (A)	55	45	100	(1650)	2 000
Kuwait (A)	56	44	100	(2400)	2 400
Lebanon/Telibor (A)	40	60	100	(2200)	3 600
Saudi-Arabia/Riyadh TV (W)	31	69	100	(2650)	2 650
Saudi-Arabia/Aramco TV (W)	100	0	100	(1350)	1 350xxxx)
United Arab Republic (A)	41	59	100	(6400)	6 400
People's Rep. Yemen (W)	57	43	100	(1200)	1 200
AFRICA					
Ghana (W)	27	73	100	(2350)	2 350
Uganda (W)	19	81	100	(2300)	2 300
Zambia (W)	64	36	100	(2450)	2 450

x) The aggregate total output in countries marked by x) refers to the total hours of output when multiplied by the number of network affiliated. Because the system of separating local programmes from network programmes is so complicated it has not been done here.

xx) Data for the aggregate total for the Soviet Union is missing because of the difficulties of estimating local programmes in various republics. The four general programmes total 10 000 hours per year but regional programmes would add to the total duration considerably.

xxx) In Dubai, imported programmes refer to non-Arabic and domestic to Arabic programmes.

xxxx) Aramco-TV in Saudi-Arabia is not included in the aggregate total of Saudi-Arabian output because American-owned stations elsewhere are also excluded from the total.

television broadcasts in America.

In Latin America the television scene is more varied. In Uruguay 38 per cent of television programmes are domestic. In Chile, also, less than half of the programmes are of domestic origin. In Mexico and Colombia the share of domestic TV programmes is a little over 60 per cent. On an average, 80 per cent of the Argentine television programmes are of a domestic origin.

Of the Western European countries only Iceland and Ireland have a domestic percentage smaller than 50. France has the highest percentage of domestic programmes in Western Europe, a little over 90. Close to France is the United Kingdom with almost 90 per cent of domestic programmes. Italian television programmes are 87 per cent domestic. It is apparent that these big film countries are also major producers of television programmes. In other Western European countries some 60-80 per cent of the programmes are domestic.

In all Eastern European countries domestic programmes occupy more than 50 per cent of the screen time. In the U.S.S.R. a little over 90 per cent of television programmes are domestic. Poland and Yugoslavia have about 80 per cent of their programmes domestically produced. In other Eastern European countries 55-70 per cent of programmes are domestic.

Asia and the Pacific area on the whole import about a third of their programmes. But, as mentioned in context with other media, the countries of this group are not homogenous. Singapore, New Zealand, Malaysia, and Australia all import more programmes than they themselves produce. In Japan television programmes are almost totally domestic. In other countries the domestic percentage varies from 60 to 70.

Two of the countries from the Near East included in this study, Egypt and Lebanon, have a domestic production of pro-

grammes higher than importation. The other two, Iraq and Israel, have an importation of television programmes slightly larger than their national production.

About 65 per cent of television programmes of an average country are of a domestic origin. This makes television a relatively national medium, some 25 per cent "less national" than book.

4.4. The correlation of national self-sufficiency of book, film, and television

The Spearman rank correlation coefficient, r_s, was used in the testing of national self-sufficiency of countries in the three media. (Siegel, Nonparametric Statistics for the Behavioral Sciences, pp. 202-213) Each country was given a rank, so that the country with the highest percentage of national production in the particular medium tested was ranked number one, and the country with the smallest percentage of national production was placed last in the ranking table (ranking tables as appendices II-IV pp. 98-100). The ranking was given within a range of one per cent. Decimal differences are not considered. Because of several tied rankings a formula for tied observations (Siegel, p. 207, formula 9.4) was used in the computation.

4.4.1. The results of the correlation

All three tests yielded a positive correlation. This indicates a general trend: if a country has a high national production level in one medium she will probably have also a high national production in the other media.

Contrary to what one would expect, the correlation of national self-sufficiency in book and television programmes yielded the

lowest result, a positive correlation of 0.466. This correlation is statistically significant at the risk level of one per cent. (The significance of the results tested by the formula 9.8, Siegel, p. 212) That the correlation is positive is not surprising. But that it is smaller than the result of the correlation of national self-sufficiency in book and film, is somewhat surprising.

The correlation of book and film yielded a positive result of 0.574. This is statistically significant at the risk level of 0.1 per cent. Considering that approximately 80 per cent, or more, of books are of domestic origin and that almost the same percentage of films are on an average of foreign origin, this high positive correlation would not seem obvious.

A very significant positive result was gained from the correlation of national self-sufficiency in film and television programme production. This positive correlation of 0.829 seems logical. It means that the countries with a high national film production also have a high national production of television programmes.

The results prove the cumulative character of mass communications in various countries. None of the big book producers has a very low level of national production in the two other media. But many small producers of books have a low level of national production of films and television programmes.

The formulae used:
The formula of the Spearman rank correlation coefficient:

$$r_s = 1 - \frac{6 \sum_{i=1}^{N} d_i^2}{N^3 - N}$$

The formula for testing the significance of correlation results:

$$t = r_s \sqrt{\frac{N - 2}{1 - r_s^2}}$$

CONCLUSION

A general finding in the comparison of book, film, and television is that the big industrialized countries can afford a relatively high level of national self-sufficiency in all of the three media dealt with in this study.

The high production level of the big industrialized countries has its effects on the rest of the world. English is the language from which about 41 per cent of all the translations in the world were made in 1970. At the same time the United States is the leading source for the importers of films and television programmes. Along with three EEC countries, France, Italy, and the United Kingdom, the U.S.A. dominates the importation of films to most countries of the world. The flow in all media goes in general from the few big countries to many small countries.

The media themselves have each a special character of their own. Book, being tied with the language of a country, is a strongly domestic medium everywhere. Even when the overall book production of a country is low, the number of translations does not grow. Film is definitely an international medium. In most countries of the world the audiences would have very little to see, if they had to rely on the domestic film production alone. A specialty of film is that, although the production of films is expensive, some countries, not so highly economically developed, have a remarkably high national film production. This kind of a high national film production can be explained by large domestic audiences and by special features of national culture. A domestic orientation like this is a cause for the low exportability of these films. Contrary to film television is a national medium. It seems that the level of self-sufficiency in television is not only due to the resources of a country but also due to the broadcasting system.

A quantitative study, like this, can mainly answer the question, what goes on in the flow of communication through various mass media, to what extent the content of the media is domestic and foreign. By explaining the origin of foreign material, this kind of a study can also give some idea of the type of flow, where the foreign material for various media comes from and where it goes. But exhaustive answers cannot be given even to these basic questions: only a part of the nations of the world were included in this study, and estimates or superficial data had to be used for many countries.

The question: why the international flow of communication tends to follow a similar pattern in different media, still remains to be answered. Before the question "why" can be properly answered, the basic quantitative research of the flow of communication must be extended to a greater number of countries and to all media.

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